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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 26 1997

IN MUSIC NEWS



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Source-Tagging Suit Settled, But Questions Linger

■ BY DON JEFFREY

NEW YORK—The suit over source-tagging has been settled out of court,

NARM

but record companies remain in no rush to install anti-theft tags on CDs during manufacturing.

After four months of talks, retailer Target Stores, two independent retailers, and electronic anti-theft technology company Checkpoint Systems agreed to drop their lawsuit against

(Continued on page 85)

Soundtracks Offer Sweet Relief To Retail

■ BY CHRIS MORRIS

LOS ANGELES—As just a glance at The Billboard 200 for the week ending April 12 reveals, movie soundtrack

NEWS ANALYSIS

albums are bigger than ever. That week, 27 soundtracks were represented on the chart—a record number for the period since May 1991, when Bill-

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SOUNDTRACKS THE REEL THING

A BILLBOARD SPOTLIGHT

SEE PAGE 17

The WHITE Paper . . .

'Producers' Producer: The Man Behind A Classic

The White Paper is an occasional feature column of analysis and opinion regarding music and home entertainment industry topics by Billboard's editor in chief.

■ BY TIMOTHY WHITE

NEW YORK—Meet Sidney Glazier, the producer who produced "The Producers." The 1968 AVCO Embassy film farce is commonly considered one of the funniest of all time, and in keeping with the prankish screen project that helped make his reputation, the imposing 6-foot-2-inch Glazier remains a blithe presence with a lifelong impulse toward self-effacement.



GLAZIER

"Everything about making 'The Producers' was complete, utter insanity—just nuts and impossible," says the garrulous 81-year-old impresario, who looks 20 yesrs younger. "And I can't really take any damned credit when people come up and thank me for its longevity in the marketplace, because that's purely been a matter of word-of-mouth."

Nonetheless, ever since the announcement last December by the Library of Congress that "The Producers" was being entered into the National Film Registry as a "culturally, historically, and aesthetically" significant work, it seems the semi-retired Glazier can scarcely attend a dinner party or public function in Los Angeles or New York without a casual mention of his celebrated comedy putting the brakes on most surrounding repartee, all subsequent gab assuming an intricately enlaced pattern impenetrable to non-initiates of "The Producers." Convulsed disciples typically insist on intoning snatches of its dialogue as though they were staves of epic poetry—"That's it baby, when

(Continued on page 86)



In-Stores At Borders Benefit Vets, New Acts

■ BY CRAIG ROSEN

LOS ANGELES—With its unique clientele and artist-friendly settings,

BORDERS

the 150-store, Ann Arbor, Mich.-based Borders Books & Music has become a prime spot for in-store performances from a wide range of star and up-and-coming talent.

(Continued on page 96)

Pop, Classical Stars Team For 'Carnival!'

■ BY EILEEN FITZPATRICK

LOS ANGELES—An impressive list of pop, classical, and world music tal-



STING



KATIA LABÈQUE

ents have pooled their artistic resources on a new album designed to

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CONTEMPORARY CHRISTIAN MUSIC

A BILLBOARD SPOTLIGHT

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HEATSEEKERS

Columbia's Lattimore Locks Up The Top Spot

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JAZZ / CONTEMPORARY ★ THE MOMENT • KENNY G • ARISTA

NEW AGE ★ PICTURE THIS • JIM BRICKMAN • WINDHAM HILL

FTC Begins Another Music Biz Inquiry

Investigation To Cover MAP Policies Of Majors

■ BY ED CHRISTMAN

NEW YORK—Seven months after the Federal Trade Commission (FTC) ended its investigation into music-business trade practices, the agency apparently has launched another inquiry covering some of the same ground it touched upon last time.

During the week beginning April 14, the six major labels received a letter from the Dallas office of the FTC that said it was beginning a "preliminary inquiry" into their minimum advertising price (MAP) policies, sources say (Billboard Bulletin April 17). MAP policy was one of the areas the agency looked at in its three-year investigation of music industry trade practices.

That investigation, which also began with a letter stating that the agency was conducting a preliminary inquiry, apparently was prompted hy the unrelated used-CD controversy. The inquiry, which concluded in Octoher 1996, ended without the FTC taking any action.

When the majors were first contacted by the FTC in July 1993, four of the six had changed their cooperative advertising policies in an apparent attempt to dissuade merchants from engaging in the used-CD husiness. The FTC never stated precisely what it was investigating, but based on the agency's information requests, the probe covered MAP policies, the allocation of cooperative advertising dollars and free goods to accounts, and whether the six majors were illegally communicating with one another on price information.

The FTC ended that investigation in early October, sending a form letter with the standard wording it uses when it doesn't take action (Billboard, Oct. 19, 1996). That letter said that the closure of the investigation shouldn't be "construed as a determination that a violation may not have occurred." It also reserved the right to take further action if necessary.

Even so, some major-lahel executives express surprise at the latest FTC letter, noting that all six majors had been periodically strengthening their MAP policies and eliminating loopholes while that investigation was ongoing. They also note that the FTC didn't take any action at that time.

All six majors now have a MAP policy, each with variations, that eventually cuts off advertising funds for a certain period of time to accounts that run ads with prices helow MAP, regardless of who is funding the ads.

At the time that the FTC ended its investigation, only four majors had MAP policies evolved to that degree. Since last October, the other two closed their loopholes, and in March, at the annual convention of the National Assn. of Recording Merchandisers, two majors—Sony Music Distrihution and BMG Distribution—went a step further and raised their MAP prices by $1. At least two other majors were also said to be considering such a move.

Executives at the six majors either decline to comment or did not return phone calls for comment on the latest FTC letter hy press time. A spokeswoman for the FTC says that the agency "doesn't confirm or deny" investigations and declines to comment further.

IFPI Meets On Piracy, Asks Italy To Bolster Its Efforts

■ BY MARK DEZZANI

ROME—The Eternal City has become the center of the record industry's never-ending battle against piracy.

The hiannual board meeting of the International Federation of the Phonographic Industry (IFPI), held April 14-16 here, provided a platform for a three-pronged new attack on the world's pirates.

As part of the meeting, leaders of the international music industry called on the Italian government to give priority to the passage of its new anti-piracy legislation.

The gathering of senior executives was also the centerpoint of a public awareness campaign, "Three Days Against Piracy," run by the record industry-sponsored, year-old Italian body Federation Against Music Piracy (FPM) and that included the public destruction of 150,000 pirate tapes and discs.

A further development to emerge during the three days was the announcement by the U.K.'s amhassador in Rome, Thomas Richardson, that an anti-piracy workshop would be held in May at the British embassy here that will bring together legal authorities, government ministers, and anti-piracy experts from the U.K. and Italy.

Speaking at a reception for 1FPI delegates hosted by Richardson at the British embassy, 1FPI chairman David Fine congratulated the Italian record industry on its export success and acknowledged that the Italian authorities had made progress in tackling the piracy problem that has bedeviled the husiness here and damaged labels in other European Union countries. However, he added that proposed new Italian anti-piracy legislation should become law as soon as possible.

Said Fine, "International exports of Italian repertoire, including artists such as Andrea Bocelli, Laura Pausini, Luciano Pavarotti, Eros Ramazzotti, and Zucchero, have surged in recent years to an annual average of between 10 million and 15 million units, worth approximately $150 million."

He said that the Italian industry each year invested about 15% of its total revenue in new artists and that this was a higher proportion than the pharmaceutical industry's spending on research and development. "The Italian music industry is, therefore, a significant contrihutor both to the Italian economy and to the world music scene," he said.

Fine added, "It is astonishing that so much has been achieved in a market which has for years been burdened with piracy. Imagine what could be achieved without this millstone around the industry's neck."

Fine said that in 1996, losses to the Italian music industry through piracy were estimated at $100 million and that it was estimated that 22% of all units sold in the country were illegal copies. "Italy now accounts for a third of all pirate recordings sold in the EU," said Fine, "costing the authorities $25 million in lost value-added tax and related taxes alone.

"It is vital that every effort is made to defeat this scourge and for the industry and Italian government to come together to find a solution."

Fine stated that among the positive devel-

(Continued on page 91)

THIS WEEK IN BILLBOARD

DIRECT-TO-SELL-THROUGH EMERGES

Counter to the prevailing industry strategy, which has been to release a video priced for rental and reprice it for sell-through six months later, studios are sending more titles straight to sell-through. Correspondent Anne Sherber has the story. Page 67

RADIO DIGS IN ITS HEELS

The radio industry is proving to be hesitant in developing new technologies for fear that they will harm the status quo. However, as radio editor Chuck Taylor writes, broadcasters should not be afraid of a little competition. Page 81

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Commentary

Italy Takes Crucial Steps Against Piracy

■ BY RUDI GASSNER

The main board of directors of the International Federation of the Phonographic Industry (IFPI) gathered April 14-16 in Rome for "Three Days Against Piracy." Their message was clear: Piracy is killing culture, destroying the future for new artists, and eroding the economic base of our hugely successful industry.

The campaign, which brought together record industry leaders, artists, government, and the public, made Rome the focus of the worldwide battle against music piracy for three days (see story, page 3). It was dramatized by a public destruction of tens of thousands of pirate cassettes in the Terrazza del Pincio—an event that symbolized the fight against a music pirate market worth more than $2 billion worldwide.

The Italian capital was a fitting host for the campaign. Italian artists are currently driving an extraordinary export boom, extending the reach of Italy's culture worldwide and earning the country substantial export revenue. Yet, this success story is tarnished by the country's record on piracy; Italy has by far the largest pirate market in Western Europe, costing the music industry, its authors, artists, and record companies some $100 million.

There are two key points our industry's leaders made during their meetings with senior Italian ministers. First, Italy's fight against piracy is a fight to retain its worldclass status in the international music business; and second, alongside its European partners, Italy has a pivotal role in combating the increasingly sophisticated pirate market worldwide.

The fight must start in Italy—the world's tenth-largest music market but the smallest consumer of legitimate recordings per capita in Europe. For this, piracy is to a large extent to blame. To illustrate, pirate sales of best-selling acts like Eros Ramazzotti and Zucchero are, astonishingly, roughly equal to legitimate sales in Europe. Compilation tapes of the world-famous San Remo Festival are sold in equal quantities in two parallel markets, legal and illegal. These are just two examples of how development of the legitimate market is being stunted by Italy's black market.



'Italy has a pivotal role in combating the increasingly sophisticated pirate market worldwide'

Rudi Gassner is president/CEO of BMG Entertainment International.

Piracy overall in Italy stands at 22% of the market, according to IFPI. It is a significant improvement on last year's 33%, thanks to the industry's own anti-piracy operations and closer cooperation with enforcement agencies. But it is still a level that jeopardizes Italy's unprecedented success in the world music market. Acts such as Ramazzotti, Zucchero, Laura Pausini, Andrea Bocelli, and Luciano Pavarotti now sell 10 million-15 million records outside Italy, worth some $150 million. That is an asset worth protecting. What is at stake in the piracy fight is the investment needed to create the next generation of great, world-class Italian artists.

There are other losses, too, and they apply to all countries with high rates of illegal music sales. Piracy costs the Italian treasury $25 million, according to IFPI's estimates. It restricts the growth potential of a music industry that employs, directly or indirectly, 30,000 people. And, it nurtures organized crime.

So what, in Italy, is being done to tackle the problem? The answer, in brief, is some good work, but not enough of it. There have been three positive developments in Italy in the last year: First, a new law criminalizing those recordings helped stem the flow of millions of bootleg CDs in the Italian market; second, the creation of the industry's new anti-piracy office, FPM, has led to a series of successful operations against pirate operators; and third, the Italian government has brought forward its first specific anti-piracy legislation, which is expected to pass through parliament imminently.

This is progress, but more is needed. IFPI has called for a program of measures to strengthen enforcement against pirate operators, speed up an inefficient judicial process,

(Continued on page 91)

LETTERS

SHE WORKS HARD FOR THE MUSIC

Thanks to a superb story by Marilyn Gillen on April 12 ("Righteous Babe An Indie Success Story," Billboard) that shed new light on one of the hardest-working artists who's stuck to her guns and her philosophy, Ani DiFranco.



DIFRANCO

I became hip to Ani in 1990, checking out the folk club scene. Which just happen to be working a group with a similar aesthetic called Dissapear Fear (i.e., a parallel club circuit, same type of enthusiastic and talented radio). What I admire most in DiFranco is her integrity and her ability to stay strong in her belief of keeping truly "indie."

Sometimes money speaks louder than words and commitment, no matter how firmly planted. Money becomes an addiction and a manipulative device that sways our decisions elsewhere. I've watched many artists start out like Ani and swear they'd never change. Then a few years later—boom—they sell out or are strung out.

Any artist who has the passion and the sense to say "I can't stop" deserves a success story, and now with Righteous Babe setting the example, hopefully we will attempt to achieve such magnitude. From one indie to another, I applaud you, Ani.

Fiona Bloom
Zero Hour Records
New York

EBB & FLOW OF INDIE PRODUCT

Regarding Chris Morris' April 12 commentary, "Indie Labels Need To Help Reduce Product Glut" (Declarations of Independents, Billboard), I share his opinion with respect to the quality of packaging and the quality of content. I also agree with Morris' comments in relation to a label having its ducks in a row with distribution, marketing, press, radio promotion, retail promotion, etc.

What I take exception to is his suggestion that labels should limit their creative efforts and hold back product until there may be a more open pipeline. It ain't ever gonna happen! Keep in mind that by the time a promo hits your "towering columns of CDs in the corner," the label and the artist have been living with the project for some time.

As an avid reader and fan of Morris' column for years, appreciating his insights within the independent community, I feel that when I go skeet shooting, my shotgun shells hold several dozen pellets—all with the same potential to hit the target. It only takes one to break the pigeon. Let's reload and let the product flow.

Rod Tremblay
Bullet Marketing
Mount Dora, Fla.

MUSIC: IT'S A FAMILY AFFAIR

I am a freelance musician and singer/songwriter (the first big "cover" of one of my songs is on Anointed's "Under The Influence" album, now on Billboard's gospel and Christian charts) who is raising two children and making a CD about motherhood.

I have enjoyed Timothy White's Music to My Ears column for years, taking heart in his musical insight and loving the way he writes. I play at plenty of kids' parties where parents, after some coaxing, enjoy the warmth of singing with their kids, but as children grow up, making live music at home stops. White's March 15 piece on Anita Cochran ("Anita Cochran: Back To The Family," Music to My Ears, Billboard) stands out for me, and the last sentence made me cry. Amid all the pressures, the most crucial gift we can give our children is time and . . . "Go get your guitar!"

I wonder how many Anita Cochrans there will be 20 years from now. Thanks for the reminder of how important our artistic-making—and our time—is to our children.

Tina deVaron
New York

SURPRISING TIES THAT BIND

I've always wondered why Timothy White wore that "silly" bow tie. After reading his column of March 29 ("Anniversary Of An Enthusiasm," Music to My Ears, Billboard) his bow tie doesn't look "silly" anymore. Keep up the good writing.

Frank Preciado
KAWC-AM-FM
Arizona Western College
Yuma, Ariz.

Well put ("Anniversary Of An Enthusiasm"). White's column continues to surprise.

Gary Pacheco
Senior VP, Special Projects
Arista Records
New York

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036



This One
RP3U-BL9-Z1WF

WQHT Seizes No. 1 From WKTU In Winter Arbitrons

■ BY CHUCK TAYLOR

NEW YORK—The enduring winter of 1997 apparently sparked desire for a more feverish beat in the nation's No. 1 radio market, as New York's hip-hop WQHT (Hot 97) returns to the top of Arbitron's latest ratings survey for listeners 12-plus. Hot 97's triumph comes at the expense of the highly publicized dance/top 40 WKTU, which drops to No. 3 after three consecutive quarters at the summit.

Hot 97 gained a significant number of listeners during the survey period, Jan. 2-March 26, posting a 6.1 share, up from its 5.7 percentage of listeners in the fall. Such status suggests there is indeed truth in advertising: Recently, the station launched a subway campaign with the slogan "Hip-bop rules the world in 1997."

A significant portion of WKTU's loss, meanwhile, comes from triumphant gains posted by top 40/mainstream WHTZ (Z100), which began showing signs of life following its strong-willed return over the past six months from modern-leaning top 40 to its heritage format. Z100 rose from a 2.5 to a 3.1 share. More recently, the station began cash-giveaway contests, so its ratings are likely to continue upward next quarter.

(Continued on page 95)

Federal Judge Decides 'Seattle' Case

Warner/Chappell Loses U.S. Mechanical Royalties

■ BY IRV LICHTMAN

NEW YORK—In a lawsuit closely followed in the music publishing and songwriting communities, a federal District Court judge has ruled that Warner/Chappell Music does not have rights to collect mechanical royalties on a track that appeared on the best-selling soundtrack album to "Sleepless In Seattle," even though it licensed the recording before U.S. rights were acquired by another publisher.

In his April 14 decision, Judge Harold Baer Jr. appears to have placed into a narrower framework a historic 1985 U.S. Supreme Court decision. That decision gave Mills Music continuing post-termination rights to collect mechanical royalties on the standard "Who's Sorry Now?" in situations where it had licensed recordings of the song before it lost publishing rights.

In the "Seattle" case, plaintiff Fred Ahlert, owner of Olde Clover Leaf Music, sued Warner/Chappell Music to claim mechanical royalties for U.S. sales on Joe Cocker's 1969 A&M recording of the evergreen "Bye Bye Blackbird" that appeared in the 1992 bit film and on the Sony Music-released soundtrack album.

Baer ruled that Warner/Chappell's rights to Cocker's recording were limited to A&M's right to manufacture the recording.

"All of the rights in the Cocker [recording] other than the manufacture of [A&M] phonorecords are part of the rights that reverted back to the plaintiff upon termination of the grant," Baer ruled. "Therefore, it is the plaintiff that has the right to receive royalties for the [soundtrack album]."

(Continued on page 95)

BMG, AOL Deal Puts Software On Releases

■ BY BRETT ATWOOD

LOS ANGELES—BMG Entertainment North America is partnering with America Online (AOL) to bring access software from the leading Internet service provider to many BMG releases.

The deal represents the first time a major music company has entered into a wideapread agreement to use the audio CD format as a distribution vehicle for something other than music. As a result, 20 million-25 million CD singles and full-length CDs from BMG will contain AOL software in the next year.

Although some labels have made deals with Internet service providers to put their software on individual enhanced CD (ECD) releases, this nonexclusive partnership involves all of BMG's wholly owned, ventured, and distributed labels, including Arista, RCA, Windham Hill, and Loud. The partnership initially involves only BMG-affiliated CD releases in the U.S., but will soon be extended to Canada.

AOL is negotiating with other major and independent labels for similar dis-

(Continued on page 84)

Howard Stringer Appointed New Sony Corp. Of America President

■ BY DON JEFFREY

NEW YORK—Sony has named Howard Stringer the new president of Sony Corp. of America (SCA), with responsibilities for strategic planning, new-business development, and the company's retail, broadcast, and new-media businesses.

Although he assumes one of the titles held by Michael P. Schulhof, who resigned in 1995, Stringer's role is not as broad as Schulhof's had been. The heads of Sony Music Entertainment (Thomas Mottola), Sony Pictures Entertainment (John Calley), and Sony Electronics (Carl Yankowski) will continue to report to Tokyo.

The appointment did not come as a surprise, as there bas been speculation that Stringer was in talks with Sony ever since it was announced that he would be resigning as president/CEO of TELE-TV, a company that was developing programming for an alliance of telephone companies. Stringer was formerly president of the CBS Broadcast Group.

It had been reported earlier this year that Sony's top management in Tokyo might be looking for an executive to head operations in the U.S.

Stringer will oversee Sony Retail Entertainment, Sony Online, and SW Networks. The company says he will "work closely with all the U.S. operating companies [music, movies, and electronics] to coordinate groupwide efforts to expand Sony's presence in the rapidly growing communications, digital distribution, and new media universe."

He will report to Nobuyuki Idei, president/COO of Sony Corp.

In another move, Ted Masaki is named deputy president of SCA.

'Offensive Lyrics' Targeted In Bill By Texas Sen. Ratliff

■ BY BILL HOLLAND

WASHINGTON, D.C.—A bill has been introduced in Texas that would make it illegal to invest state funds in any media company that releases recordings with offensive lyrics.

Republican Sen. Bill Ratliff, chairman of the Finance Committee, introduced SB 1923, which would prohibit the comptroller from using state funds to invest in companies owning more than 10% of labela that release a recording "that explicitly describes, glamorizea, or advocates murder, assault, sexual assault, necrophilia, bestiality or pedophilia, degradation of females, use of controlled substances, gang activity, or violence against a particular sex, race, or ethnic group" (Billboard Bulletin April 17).

Ratliff was successful last February in urging the state school fund to divest itself of $3.5 million in Seagram Ltd. stock because of offensive lyrics in recordings by Seagram-owned Interscope Records.

The bill will be heard April 17 in Ratliff'a committee. Paul Russinoff, director of state relations of the Recording Industry Assn. of America (RIAA), says the RIAA is working to defeat the bill.

The action is the latest in a round of recent state-sponsored efforts to deploy bottom-line methods to force companies to quit producing albums with explicit lyrics, particularly "gangsta" rap recordings. Bill proponents such as anti-gangsta-rap activist C. DeLores Tucker say such recordings are corrupting youth.

A similar bill in Maryland, HR 718, introduced last February in the state Legislature's Appropriations Subcom-

(Continued on page 84)

CMT, Wal-Mart Expand On Their Tour Partnership Via TV Special

■ BY CHET FLIPPO

NASHVILLE—The airing on CMT Thursday (24) of the first two-hour special on tbe CMT/Wal-Mart Country Across America tour marks a milestone in the partnership between the network and the giant retailer.

The show, to be telecast at 4 p.m. EDT (and repeated Saturday [26] at 4 p.m. and April 27 at 10 p.m.), will feature live segments and backstage interviews with several artists, including Deana Carter, Paul Brandt, George Ducas, James Bonamy, Terri Clark, Wade Hayes, Cledus "T." Judd, Rick Trevino, Mila Mason, Daryle Singletary, Thrasher Shiver, and Lonestar. Audience interviews and segments of videos by tour artists will also be included.

"The show really reflects the excitement generated by the tour in small towns across America," notes CMT VP/GM Paul Hastaba.

"This has been a resounding success for Wal-Mart," says chain spokeswoman Sharon Weber. "Our customers keep asking for more shows. Just last week, Tracy Lawrence played an unscheduled, unannounced show at a store in Dallas for us, just as his way of saying thank you to Wal-Mart for our help in the past. For us, it's a way to say thanks to our customers for their loyalty."

Wal-Mart's customers, Weber adds, are country music's customers as well. "We have the same roots," she says.

(Continued on page 95)

Warner Music Revenue, Profit Down In 1st Qtr.

■ BY DON JEFFREY

NEW YORK—Warner Music Group, struck by falling sales both domestically and internationally, reports declines in revenue and profit for the first quarter.

For the three months that ended March 31, Time Warner's music company says revenue decreased 5% to $933 million, from $983 million a year earlier. Cash flow (earnings before interest, taxes, depreciation, and amortization) fell 4% to $140 million, from $146 million (Billboard Bulletin, April 17).

The company says the shortfalls in the U.S. and overseas more than overshadowed increases in the worldwide music-publishing business.

A source says that Time Warner chairman Gerald Levin told securities analysts that 1997 would be a "transitional year" for the music business, which he said suffered from "structur-

(Continued on page 91)

New Video Inks Deal With MTM For TV Classics

■ BY SETH GOLDSTEIN

NEW YORK—Thanks to Mary, Bob, and the gang at WKRP, New Video is taking a big step forward in the sell-through business. The New York-based independent has licensed from television producer MTM some of the best-loved and most successful series in TV history, including "The Mary Tyler Moore Show," "The Bob Newhart Show," "WKRP In Cincinnati," "Hill Street Blues," and "St. Elsewhere."

It's the second time around for MTM, wbich had released many of the same titles through a previous deal with United American Video (UAV). But it's the first time the cassettes will be digitally remastered in the standard play format. Previously, programs had been dubbed onto tape in the less expensive extended play mode, wbieb many retailers consider of doubtful quality.

New Video expects to roll out the first releases later this year in a deal that "takes us well into the 21st century," says president Steve Savage. "This is our most ambitious endeavor to date." He's adding staff and taking more floor space for MTM and other projects, such as its NBC News line.

"We've had substantial double-digit growtb annually over the past four years," Savage says, making New Video "one of the leaders of nonfiction programs."

New Video has built its name distributing the Arts & Entertainment

(Continued on page 95)

Nordic Bows Sales Of Digitally Sent Music

LOS ANGELES—Commerce in digitally delivered, CD-quality music has quietly made its debut on the Internet via a new retail site for Nordic Entertainment Worldwide, a small company offering more than 400 complete songs that can be downloaded for a fee from its World Wide Web site.

The Napa, Calif.-based company's Nordic Records Downloadable Music Site (DMS), which bowed a few weeks ago at http://www.nordicdms.com, charges 25-65 cents per song and offers tracks from established acts, such as Ike & Tina Turner's "River Deep—Mountain High" and "Nutbush City Limits," and several developing artists. The site will soon add songs by Jimi Hendrix that have yet to be released on CD, as well as several vintage tunes

(Continued on page 95)

RIAA Pursues 1st AHRA Violation

■ BY PAUL VERNA

NEW YORK—For the first time since the passage of the 1992 Audio Home Recording Act (AHRA), the Recording Industry Assn. of America (RIAA) bas cracked down on a manufacturer of a device designed to circumvent a key copyright-protection provision of that law.

Under AHRA, all consumer DAT recorders sold in the U.S. must contain Serial Copyright Management System (SCMS) circuitry, which prevents more than one digital copy of a master to be made. The industry's intent in creating the legislation was to avert rampant digital copying—which, unlike analog copying, does not result in any audible loss in sound quality from one tape to another, even after repeated copying.

The manufacturer, Technolab Dig-

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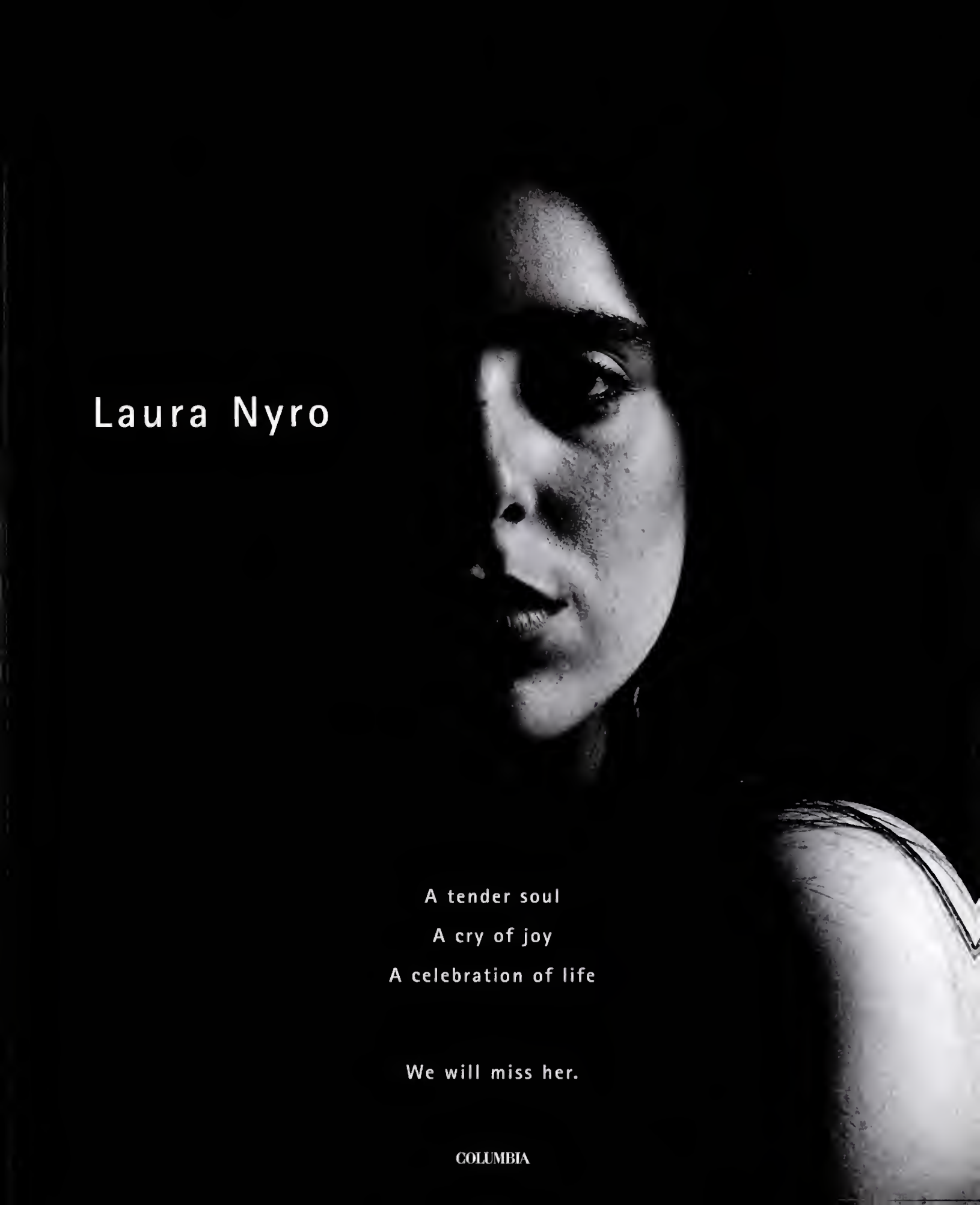
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Laura Nyro
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We will miss her.
COLUMBIA

A&M To Bow Sounds Of Blackness' Latest

30-Member Act Calls For Peace With 'Time For Healing'

■ BY SHAWNEE SMITH

NEW YORK—Even though Gary Holzenthal, owner of Odyssey Records in New Orleans, has not yet heard any tracks from Sounds Of Blackness' fourth album, "Time For Healing," he plans to amply stock his shelves with the May 6 A&M release.

"With the track record they have, it wouldn't be in my best interest not to stock this record," says Holzenthal, who has three stores in the New Orleans area. "They have been very successful with their first records, and I'm looking for this other album to be just like the first [ones]."

Holzenthal's enthusiasm is not dampened hy the fact that the 30-member act has undergone some significant changes on this latest set: Ann Nesby, former lead singer for the group, did not contribute to the new album, and producers Jimmy Jam and Terry Lewis, who helmed each of the act's previous albums, are also absent.

"I'm not sure that many customers knew that Jam and Lewis even produced the first albums, because it doesn't sound like a typical Jam and Lewis sound," he says. "And I would hate to think that an individual leaving a group of so many would dictate the success or failure of the record."

On the other hand, LeBron Joseph, PD/music director at R&B adult WYLD New Orleans, admits that the absence of Neshy made him a little skeptical at first sbout playing the act's first single, "Spirit."

"Sounds Of Blackness has always been a good outlet for us—their music has always been spiritually themed, in a very contemporary sort of vein, and of course the vocals and tracks have always been good," he says. "So I was a little apprehensive at first because Ann is not part of the project."

But, adds Joseph, "it was a pleasant surprise when the record began to move on its own, and response from the listeners has been positive."

On the new alhum, Sounds Of Blackness music director Gary Hines, assistant director Billy Steel, and band leader Levi Seacer (formerly of the New Power Generation) are controlling the production reins previously held by Jam and Lewis.

In Nesby's ahsence, lead vocal duties, which were always shared, are



SOUNDS OF BLACKNESS

divided among numerous members, including, most notahly, Coree Cotton.

Despite the many changes, the album is as uplifting, spirited, diverse, and musically sound as anything the ensemble has ever produced.

"We have a saying: 'Once a sound, always a sound,' " says Hines. "We've known Jimmy and Terry for most of our 25 years and when [they] first signed us [to Perspective], they said, 'We don't want you to change, we want to present you to the world just the way you are.' " (Sounds Of Blackness later followed Jam and Lewis to A&M.)

Thus far, each of the albums the ensemhle has recorded with Jam and Lewis has been derived from a play or musical production the group staged throughout the years: 1991's "The Evolution Of Gospel" (which has sold 300,000 units, according to SoundScan) and 1994's "Africa To America: The Journey Of The Drum" (330,300 units) began life as concert productions, while 1992's "The Night Before Christmas—A Musical Fantasy" (120,000 units) was derived from a full-blown play.

"Time For Healing" marks tbe group's first original work recorded for A&M. It also helps mark another milestone: the ensemhle's 25th anniversary.

Prior to its introduction to the pop world, Sounds Of Blackness spent much of the '70s touring extensively, performing mostly classic gospel songs in colleges and churches around the States. During the '80s, Hines began to focus the act toward original theatrical and musical productions like "Music For Martin" and "Soul Of The '60s," among others. It was at that point when people like Jam and Lewis began to take notice, and the opportunity to record their original material presented itself.

As the title implies, the new album serves as the group's universal call for peace and self-healing. "It's our cry out to the entire world to stop the madness and come to our senses and come together," says Hines.

"Just looking at the world today and [over] the past year or two, witnessing the hreakdown from peace in the Middle East, in Northern Ireland, the Oklahoma City bombings, the Atlanta Olympic bomhings—we were on that same stage performing the night before [the bombing], so it really touched home," Hines says. "[Looking at] what happened to Tupac [Shakur], Biggie [Smalls], the situation in urban America and all over the world, it seems like we are constantly being bombarded with pain, so we are lashing out in pain. [We figured] that if open wounds are causing the propagation of pain and keeping it continuous, then it's time for healing. We

(Continued on page 91)

Gospel's Nelons Are Full Of 'Praise' On Homeland Set

■ BY DEBORAH EVANS PRICE

NASHVILLE—The mayor of Atlanta has declared May "Nelons Appreciation Month" in honor of the family group's 20th anniversary in Southern gospel music. But with the release of its new album May 8, Homeland Entertainment executives expect enthusiasm for the veteran group will extend well heyond its hometown.

Toward that end, the label is readying an extensive retail and radio campaign to garner exposure for what the Nelons feel is their best project in recent years, "We've Got To Praise Him."



THE NELONS

"I'm expecting this could he the higgest album we've done," says patriarch Rex Nelon. " 'At The Foot Of The Cross,' 'We Will Win,' 'Waiting On The Word,' 'In The Cool Of The Day,' 'I Dreamed I Drove The Nails'—these are all great songs."

Homeland Entertainment CEO Bill Traylor agrees. "I've known the Nelons' music for years, and I think this is their best record ever . . . It's almost like they were out to prove a point on this record, and they have."

Originally known as the Rex Nelon Singers, the gronp consists of Rex Nelon (who has been singing Southern gospel music for 40 years); his daughter Kelly Nelon Thompson; her husband, Jerry; Amy Roth, the newest member, who joined the group a year ago; Jason Clark, bassist/vocalist; and Matt Duren, keyboardist.

In its 20-year career, the group has been nominated for three Grammy Awards and won six Gospel Music Assn. (GMA) Dove Awards and a New York Film Festival Bronze Award, among other honors. Signature songs—such as "Come Morning," "The Son's Coming Up," "O For A Thousand Tongues," "Bring My Children Home," and "No More Tears"—have made the Nelons one of the Southern gospel community's most popular acts.

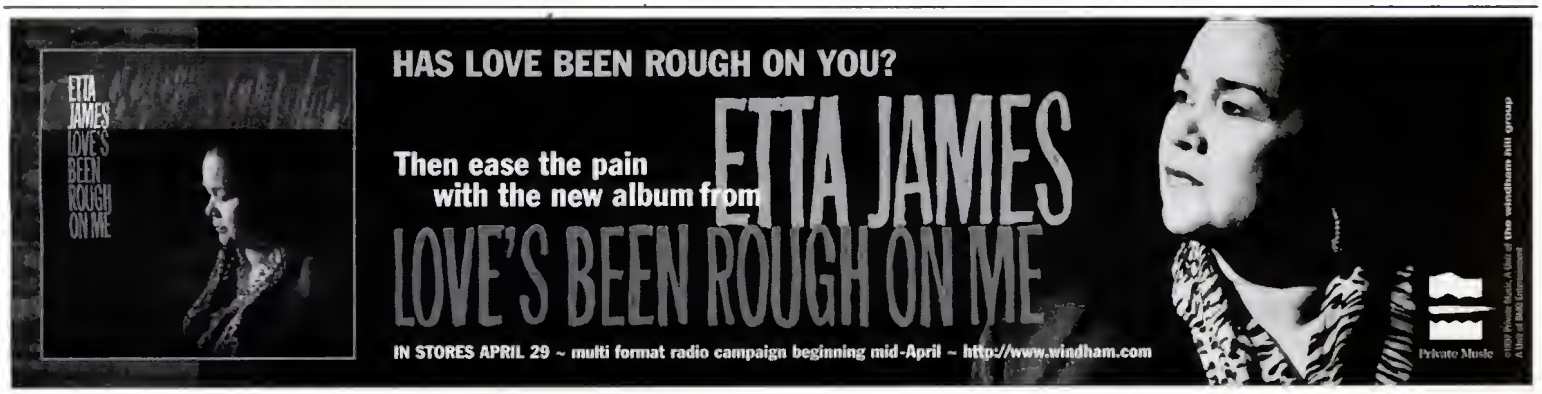
"There have been many highlights through the years," Nelon says, "but one of our most special memories is winning the New York Film Festival Bronze Award and the first Dove Award for short-form video in 1987 for 'Famine In Their Land.' I also think of special songs we've had the privilege of recording, like 'O For A Thousand Tongues,' which I hrought to the group. We still do that one. And 'Come Morning,' which was the Singing News song of the decade for the '70s. It was also our first No. 1."

Kelly Nelon Thompson agrees that quality songs have been a cornerstone of their career. "When you have been doing this as long as we have, people learn all about you," she says. "My father's, and hopefully our, integrity remains consistent. We bave always tried to do great songs with great words."

The Nelons are eager for fans to hear the new album, their first effort on the Homeland label (they recently left Bill Gaither's Spring Hill Music). Jerry Thompson says the group's decision to sign with Homeland was spnrred largely by its members' respect for Traylor. "We've always liked Bill Traylor," be says, "and we've always looked for an opportunity to go back and work with him."

Produced by Lari Goss, "We've Got To Praise Him" is soprano Roth's first recording project with the group. Prior to replacing Charlotte Penhollow last year, Roth had traveled with contemporary Christian act Living Word.

(Continued on page 85)



REDISCUSSION

An occasional column spotlighting albums of special artistic merit that Billboard regards as being underappreciated at the time of their initial release.

In the Baroque era, the ultimate aim of instrumental music was to imitate the expressive qualities of the human voice. Since then, certain instruments have secured a special place in music lovers' hearts for their ability to produce a particularly vocal effect. Early on, the viola da gamba was prized for its humane tone, and subsequently the violin and the cello. The saxophone, a more modern invention, has perhaps an even greater claim on this account, breath being its engine of sound.



"John Harle's Saxophone Songbook" Released October 1995 Produced by Adam Skeaping with John Harle and Nick Parker Unicorn-Kanchana

Illustrating this point, British classical saxophonist John Harle recorded his "Saxophone Songbook," an affecting cycle of instrumental arias and songs without words from more than a dozen composers across 600 years. The more familiar works on the album include Rachmaninov's "Vocalise" and Debussy's "Syrinx"—early 20th-century instrumentals with cantabile melodies. Similar are soaring, songful contemporary pieces by Michael Nyman ("Miserere Paraphrase") and the late Stanley Myers ("Voyager"). The songs voiced without their texts range from 14th-century Parisian poet/composer Guillaume de Machaut's love paean "N'aroit Autre Depart" to 20th-century American iconoclast Charles Ives' touching "Tom Sails Away."

But the soul of "Saxophone Songbook" can be best divined from its linking of two English composers, Tudor bluesman John Dowland and contemporary avant-gardist Sir Harrison Birtwistle. The four settings of Dowland songs—including the plaintive "Flow My Tears," the greatest hit of the Elizabethan age—and the album's closer of Birtwistle's ghostly "Dinah And Nick's Love Song" help trace a pervasive melancholy in Anglo music that Harle finds especially inspiring.

"You could say the music of Dowland and Birtwistle is pessimistic—the words to the songs are certainly sad—but their work has an aura that is transcendent," Harle says. "Maybe it's because we English are an island race, but composers like Dowland and Birtwistle have a real loneliness to them. I suppose you could find a lineage of optimistic English composers, but I'm drawn to that poignant strain, the telling of stories with a bittersweet edge."

Composer Gavin Bryars, who wrote the pastoral rhapsody "The Green Ray" for Harle in the early '90s, praises the saxophonist for his "pure, singing tone." Indeed, Harle's lithe, lustrous playing bespeaks enough emotion on "Saxophone Songbook" to make traditional narrative seem superfluous. (Although one set of vocal performances does grace the album: Nyman's lovely "Ariel Songs," sung by soprano Sarah Leonard. They appear, Harle says, in order "to show that the world has a need for words like Shakespeare's 'The Tempest', " from which the songs were set.)

Issued by the small U.K. indie Unicorn-Kanchana (and distributed by Harmonia Mundi in the U.K. and U.S.), "Saxophone Songbook" made a less resounding impact in record racks than Harle's Decca and EMI releases, yet the album has earned a coterie of influential admirers—among them a pop singer with a classical bent. "I was drawn to 'Saxophone Songbook' for the Dowland settings in particular," says Elvis Costello. "Not only is it a beautiful sound he makes, but John has a true affinity for that Elizabethan sensibility. And in putting early and contemporary music side by side, he showed that his instrument can time travel."

BRADLEY BAMBARGER

Harle Weaves Past With Present On New Set

Costello Featured On Argo's 'Terror & Magnificence'

■ BY BRADLEY BAMBARGER

NEW YORK—An alchemy of the medieval and modern far beyond chant with beats or any other such crossover ephemera, English classical saxophonist/composer John Harle's "Terror & Magnificence" explores the age-old dichotomies of sacred and profane/science and superstition/good and evil in a transporting musical fantasy. In songs and set pieces, Harle matches Shakespeare and other voices from the past with a few voices from the present, including the particularly well-cast Elvis Costello.

In fact, Costello's participation has helped "Terror & Magnificence" make a greater impression than might be thought for such an ambitious album. Out May 13 in the U.S. on the London Records imprint Argo, "Terror & Magnificence" was issued in Europe and Asia last October, topping the classical charts in Italy and Japan. In the U.K., "Terror" was a top 10 hit on Classic FM, and a sold-out fall concert tour included a show at London's Royal Festival Hall that had 600 people in standing room.

Billed as the world's most recorded classical saxophonist, Harle's virtuosic tones are best known from his work in the Michael Nyman Band and on several recordings under his own name for Argo and other labels. He has also composed various theatrical scores, one of which helped provide the centerpiece for "Terror & Magnificence." Costello sings the songs of "Mistress Mine," a compelling suite Harle fashioned from his music for a production of Shakespeare's "Twelfth Night."

Though rooted in rock, Costello is thoroughly at home with the idiom of an earlier age, having recorded the classically minded song cycle "The Juliet Letters" with the Brodsky Quartet in 1993 and continuing to tour internationally with the group to great success. He also recently composed three songs for mezzo-soprano Anne Sofie von Otter as well as a piece for the viol consort Fretwork with countertenor Michael Chance. On "Mistress Mine," Costello delivers Shakespeare's verses with a burnished timbre and plangent phrasing ideal for Harle's hushed, melancholy settings.

"I was keen not to have a standard classical voice sing these songs," Harle says. "Since Elvis is used to singing his own songs, he has a special conviction, an intensity and passion. And with 'Mistress Mine,' be achieved an almost surreal level of intimacy. As he said, his goal was to sing 'like the listener's head was on the same pillow' as his."



HARLE

Costello adds, "John and I agreed that I shouldn't approach these songs as a classical singer or an actor. I just treated the verses like the beautiful lyrics they are. As I think [English composer] Harrison Birtwistle once told John, there is an inherent music in the words of Shakespeare."

The genesis of "Terror & Magnificence" was not only in Harle's score for "Twelfth Night" but his epic mid-'80s work "Saxophone Mass" and the '95 album "Saxophone Songbook," an engaging instrumental interpretation of vocalise and songs from various ages (see ReDISCussion, this page). On "Saxophone Songbook," Harle's pure-toned voicing of laments by Elizabethan lute master John Dowland demonstrated his special affinity with early lyrical forms, as did his haunting account of Guillaume de Machaut's "Qui N'aroit Autre Deport," from the French poet/musician's epochal "Remede De Fortune" collection of courtly love songs circa 1340.

Regarding whether his modern instrument has the provenance to channel the well-wrought thoughts of pre-Renaissance composers, Harle says, "With Bach and Handel, the performance practice is recognized, but with this older music, it's unclear how it was played. Adolph Sax may have invented the saxophone in the mid-19th century, but the idea of conical-bored reed instrument has been with us much, much longer. So in a way, it's just as viable to play a piece of early music on a soprano sax made in 1966 as it is a bombard made in 1366."

The title track of "Terror & Magnificence" is an eerie, ambient evocation of the Gothic era, with a chorus of saxophones in counterplay with backing voices, percussion, and a recitation of verses by Machaut. The album's other performances include soprano Sarah Leonard, who gives glorious voice to three settings of anonymous Tudor texts in the yearning ballad suite "The Three Ravens." Jazz saxophonist Andy Sheppard plays on several tracks and is featured in a lyrical chase with Harle on the duo improvisation "Hunting The Hare." The last piece on the disc is "Rosie-Blood (Sederunt)," Harle's reanimation of a work by 12th-century Notre-Dame polyphonist Pérotin that features countertenor William Purefoy.

Aside from "Saxophone Songbook" (Unicorn-Kanchana), Harle's previous recordings include a stellar vehicle for his long-form playing: a 1992 Argo disc of concertos by a trio of contemporary English composers, with Michael Nyman's songful "Where The Bee Dances"; Gavin Bryars' legato-lined "The Green Ray"; and Mike Westbrook's jazzy "Bean Rows And Blues Shots." A '95 Argo follow-up, "Sax Drive," featured concertos by Stanley Myers, Richard Rodney Bennett, and Michael Torke.

For EMI Classics, Harle recorded two albums in the early '90s: a set of standard concert works for saxophone with Sir Neville Marriner and a tribute to Duke Ellington, "The Shadow Of The Duke," which is currently deleted. (An odd discographical tangent: For Zomba Records a few years back, Harle turned a theme he had composed for a Nissan car ad into a techno-pop single, "Nissan Dorma," that went to No. 6 on the U.K. dance charts.)

As a featured soloist, Harle can be heard in a lyrically intense Frank Martin "Ballade" on Decca as well as in Ingolf Dahl's grand alto-sax proces-

(Continued on page 97)

EXECUTIVE TURNTABLE



JONES



TRIM-DACOSTA



MCKENZIE



GRINDSTAFF



WHITE



TWITCHELL



TEPPER



SANDOVAL

RECORD COMPANIES. **Mel Jones** is promoted to VP of planning for the Universal Music Group in Los Angeles. He was senior director of planning.

Sandra Trim-DaCosta is appointed VP of artist and product development for N2K Encoded Music in New York. She was VP of marketing at the GRP Recording Co.

EMI Christian Music Group in Brentwood, Tenn., appoints **Jeff McKenzie** VP of special markets and catalog development and **Melinda Grindstaff** senior director of retail marketing. They were, respectively, senior director of special markets for Brentwood Music and special projects and financial analyst for Ford Motor Co.

Susanne White is promoted to senior director of promotion for Guardian/EMI Records in New York. She was director of national promotion.

Kevin Twitchell is promoted to national sales director for Geffen Records in Los Angeles. He was East Coast regional marketing manager.

Susan Unger is promoted to director of production at Mercury Records in New York. She was associate director.

Sony Music Nashville promotes **Craig Campbell** to associate director of media and publicity for Epic Nashville and **Tracy Graham-McGlocklin** to manager of sales and marketing. They were, respectively, manager of media and publicity and sales supervisor.

Gail Marowitz is promoted to design director for the Columbia Records Group in New York. She was senior art director for creative services at Sony Music.

Tony Sellari is promoted to design director, new media and creative services, for Sony Music in New York. He was associate design director.

Duane Martuge is appointed sales manager at Omega/Vanguard Classics in New York. He was VP of Electric Kingdom Records.

Kim Zonca is named director of retail marketing for Hybrid Recordings in New York. She was marketing and product manager for Paradigm Entertainment.

PUBLISHING. **Allan Tepper** is promoted to VP of creative services and special projects for Warner/Chappell Music in New York. He was senior director of creative services/special projects.

Roanna Gillespie is appointed creative manager at PolyGram Music Publishing in Los Angeles. She was a consultant to the Burt Bacharach Music Group.

RELATED FIELDS. **Mike Sandoval** is promoted to executive VP of MGM Music in Santa Monica, Calif. He was senior VP.

Terry E. London is promoted to president/CEO of Gaylord Entertainment Co. in Nashville. He was COO.

John Ruscin is appointed preaident/COO of Ticketmaster Direct and senior executive VP of Ticketmaster in New York. He was president/CEO of CBS/Fox Video.

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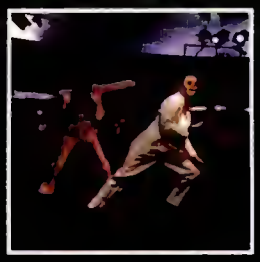
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Sammy Hagar Revisits Solo Road

'Marching' Launches Track Factory Label

■ BY MELINDA NEWMAN

NEW YORK—After fronting a band that sold more than 45 million records during his tenure, it seems odd that Sammy Hagar feels like he needs to convince anyone of his rock credentials. But he says he does, and he intends to do so with his first solo record in more than a decade, "Marching To Mars," which comes out May 20 on Track Factory/MCA.

"I feel like I have something to prove," the energetic Hagar says. "I feel like I had something to prove in 1975, when Montrose broke up. I felt like I had something to prove when I joined Van Halen in 1986 because of David Lee Roth, and I feel the same way now. There's a different feeling when you have something to prove, and I'm breaking my ass and I'm loving every minute of that."

According to MCA executive VP Abbey Konowitch, Hagar's enthusiasm is contagious. "One of the most exciting things with being involved with Sammy at this particular time is he is coming off being the leader of one of the most successful bands in the world, and he wants to go out and play every town big and small, towns Van Halen hasn't played in years," says Konowitch. "He's an artist who knows it's his time, who knows there's a window to re-establish himself as a solo artist."

While Hagar's trademark howl is instantly identifiable as the same voice that graced the last several Van Halen albums, the music on "Marching To Mars" is quite a departure. The songs are more acoustic and often more melodic in nature than Van Halen's material, perhaps because for the first time since his solo days, Hagar is writing both the lyrics and music.



HAGAR

The result is a lifetime's (or at least a decade's) worth of reflections and memories. Some tracks (first single "Little White Lies" and "On The Other Hand") reference the split with Van Halen, while others address broader issues, such as taking a life ("Who Has The Right") or the birth of his daughter ("Kama").

For Hagar, the ease with which the songs developed was a total surprise. "After Van Halen ended, I didn't know what I was going to do," Hagar says. "I didn't want to rush into anything. But then about two weeks later, I just started writing songs. I would wake up every morning with a new song on my brain, and I would just run with it."

Hagar surrounded himself with a brace of Bay Area musicians to guest on the album, including Huey Lewis, Mickey Hart (who also co-produced the title track with the album's producer, Mike Clink), Eric Martin, and Mickey Thomas, as well as such notables as Bootsy Collins and former Montrose bandmates Ronnie Montrose, Denny Carmassi, and Bill Church.

The album is the first release on the Track Factory, the record company arm of the Bubble Factory, Sid Sheinberg's new entertainment venture. Track Factory president Tim Sexton says that relaunching Hagar's solo career is exactly the way he'd like to launch the label.

In December, Sexton had been curious about Hagar's solo status and asked a mutual acquaintance if he thought the Track Factory had a shot at signing Hagar. "This guy said no, but that Sammy and I should meet anyway," says Sexton. "Sammy was already far down the road with

(Continued on next page)



Blind Leading The Blind. The members of Revolution Records act Agnes Gooch hang with the producers of their new album, Rob Schnapf and Tom Rothrock, owners of Bong Load Records. Shown, from left, are drummer Scott Bushkin, Rothrock, guitarist Nathan Ehrenfeld, vocalist Mat Baker, bassist Johnny Lonely, and Schnapf. The album, "Blind," will come out June 17.

'The Heart Of Chicago' Returns On Reprise, While Titelman Departs



the BEAT

by Melinda Newman

HAPPY ANNIVERSARY: **Chicago** provided the soundtrack to my teen years. I slow-danced with my first serious crush to "Just You 'N' Me"; I crawled around my parents' closet to make sure they had indeed gotten me "Chicago's Greatest Hits" for Christmas in 1975; the theme to my goodbye party after I spent my junior year of college in Germany was "Hard To Say I'm Sorry/Getaway"; and I remember exactly what I was doing (driving to high school) and what I was wearing (brown top/white cords) when I heard on the radio that guitarist **Terry Kath** had killed himself while playing Russian roulette in 1978.

Although my musical tastes expanded in directions beyond Chicago, I always remained curious about the group's output. Even to a longtime fan like me, it still seems inconceivable that Chicago is turning 30 this year. To celebrate, Reprise is putting out "The Heart Of Chicago: 1967-1997," a ballad-heavy collection that arrives in stores Tuesday (22).

The compilation, which includes two new tracks, is the first best-of to combine hits from the band's Columbia and Warner/Reprise years, a result of Chicago gaining ownership several years ago of its Columbia recordings.

Trombonist **James Pankow** notes that the band has withstood defections—most notably singer **Peter Cetera's** departure in 1985—and sales slumps, but that in its four-decade history, Kath's death was the only event that prompted the band to remotely consider calling it quits. "We'd been taking everything for granted. Like most stars tend to do, we became hedonistic and expected everything to just happen for us," says Pankow. "Out of that tragedy a very important lesson was learned. We did an about-face, and Terry's smiling down on us now for getting our act together. For us to survive so many years and still see audiences get excited about us is the most precious gift an artist can enjoy. I pinch myself daily."

There was a time when Chicago ruled the airwaves, producing close to 50 top 40 and/or album-rock hits. When the band toured with **the Beach Boys** in 1975, it was the hottest ticket in town.

Now it's 1997, and it looks like Chicago, after an eight-year drought, may have another hit on its hands. "Here In My Heart," co-written by **Glen Ballard** and **James Newton Howard**, received 337 spins at AC radio this week and climbs to No. 24 in its second week on Billboard's Adult Contemporary chart. (The album's other new track, "The Only One," was produced by **Lenny Kravitz.**)

And the band will start its third tour with the "Beach Balls," as Pankow calls them, May 30. Beach Boy **Carl Wilson** continues to receive treatment for lung and brain cancer; however, his representative says he is expected to tour.

While some of us prefer our Chicago with a harder edge, Pankow makes no apologies for playing the radio game by serving up another ballad.

"After the buge success of 'If You Leave Me Now,' 'Hard To Say I'm Sorry,' and some of our other ballads, radio didn't want to hear any uptempo stuff," says Pankow. "There's a whole other side to the band, and the people that come to bear us in concert hear that side, but in terms of radio, that side is pretty much nonexistent. But if that's what radio wants, we'll keep giving it to them."

Chicago, which is no longer signed to Reprise, has started its own label, Chicago Records, and is looking ahead to an album of all fresh material that it would most likely link with a major label to distribute. Pending the success of "The Heart Of Chicago," Pankow says Vols. 2 and 3 may even be in the offing.

Though Pankow doesn't offer much bope of a reunion tour with Cetera to us fans, who would love to see it, he doesn't rule out the possibility. "I think his head is in such a different place, and he never really was a team player," Pankow says. "We've touched on collaborating together, and nothing has come to pass, but never say never."

NEW STUFF: Producer **Russ Titelman** has parted ways with Warner/Reprise. Titelman, who produced **Steve Winwood's** "Back In The High Life" and **Eric Clapton's** "Journeyman" and "Unplugged," among other projects, had been with the company more than 25 years. Reprise had no comment. Titelman did not return calls by press time . . . With the recent departure of senior director of A&R **Tom Vickers,** Mercury Records has opted to deactivate its triple-A leaning Parachute imprint. Parachute acts **Grey Eye Glances** and **Jane Kelly Williams** will remain with Mercury, but it remains to be seen if the Parachute logo will appear on their future releases . . . Nashville-based Capricorn Records is relocating to Atlanta in June, due to founder **Phil Walden's** desire to return to Georgia. The label was originally based in Macon, Ga., but when Walden reactivated Capricorn in 1991, he based it in Nashville. Twelve of the label's 14 Nashville staffers will be making the move to Atlanta. Promotion and marketing staffers have been based in Atlanta since 1991. Publicist **Carol Burnham** will remain based in Los Angeles, while VP of A&R **Harvey Schwartz** will continue to operate out of Mercury's offices in New York. Mercury distributes Capricorn.

OOPS: To clarify an item we ran a few weeks ago, **Rob Zombie** is working with **Charlie Clouser** of **Nine Inch Nails** fame on the score for the third installment of "The Crow," which Zombie is also writing and directing.

Assistance in preparing this column provided by Craig Rosen in Los Angeles.

HighTone's Russell Takes A Look Back On 'Around'

■ BY TERRI HORAK

NEW YORK—On "The Long Way Around (The Acoustic Collection)," Tom Russell's latest release on HighTone Records, the singer/songwriter gets right to the point as he takes listeners on a journey through some of the highlights of his career.

About half the tracks on the album, due May 20, a rich collection of new interpretations of some of his classic material, were recorded live at the nightclub Off Broadway in St. Louis. In addition to longtime accompanist guitarist Andrew Hardin, Nanci Griffith, Iris DeMent, Katy Moffatt, Dave Alvin, and Jimmie Dale Gilmore join Russell.



RUSSELL

"I wanted a record that summed up the last 10 years," says Russell, who has recorded for Philo, East Side Digital, and Round Tower Records, among others, before beginning his association with HighTone a few years ago.

"I thought now that I had a more aggressive label, I should familiarize the audience with my older material," Russell notes. "I also thought I'd add some special friends, and it would sort of present an up-to-date collection of who Tom Russell is. It allows me to say, 'OK, this is what I've done to this point,' and move on."

"The Long Way Around" is Russell's second solo outing for HighTone. He also co-produced with Alvin "Tulare Dust: A Songwriter's Tribute To Merle Haggard," which HighTone released to much acclaim in 1994.

Many of the tracks on "The Long Way Around" have been co-written with or recorded by others, including many of Russell's guests. "Outbound Plane," for example, was co-written with Griffith, who performs background vocals on the disc. Her version of the song, which was a top 10 country hit for Suzy Bogguss, appears on one of ber early Rounder albums.

Griffith and Russell duet on bis song "St. Olav's Gate," which Griffith has also recorded.

"The Long Way Around" offers several new songs as well, including "Big Water," which Russell wrote following the Midwestern flooding during the summer of 1993. Russell performs it as a duet with DeMent, with whom be worked on the Haggard

(Continued on page 16)

A&M Predicts 'Sudden Fun' At Radio With Slider's Debut Album

■ BY JIM BESSMAN

NEW YORK—Slider, whose May 20 debut album, "Sudden Fun," has A&M particularly pumped to break the band nationwide, has a head start on the West Coast.

As the label's product development director Scott Carter notes, "Everyone just seems to know them. Talk to any band in L.A. and Josh Freese has probably drummed with them, and [vocalist/guitarist] Matt Winegar, who's from San Francisco, probably produced your friend's demo."

Indeed, Winegar, at age 16, produced the first Primus album, "Suck On This" (he also produced the band's follow-up album, "Fizzle Fry," two years later), along with his friends' demos. He also played guitar in Spent Poets, which recorded for Geffen in 1991. Drummer Freese, meanwhile, has played with the varied likes of Psul Westerberg, the Vandals, Julianna Hatfield, and Devo, among others.

"Spent Poets broke up, basically because I wanted to sing my own songs," says Winegar (who wasn't the former band's songwriter). "So I came to L.A. completely broke, but I had a publishing deal with peermusic, and they had a recording studio in L.A. that I locked myself into every day . . . [I] wrote and recorded 25 new songs in a six-month period."

Winegar's songs—as evidenced on "Sudden Fun"—reflect his passion for three-minute pop songs and '60s bands like the Beatles, Kinks, Rolling Stones, and Velvet Underground. "I'm into songs, so I don't listen to any new music. So many bands now have one good song and the rest of the album is crap. But I always wanted an album that plays like a greatest-hits record. Albums used to be great: Listen to 'Magical Mystery Tour,' or the Kinks' '(The Kinks Are) The Village Green Preservation Society.' Wow! Every song on the whole record could be a single. I've made a lot of records with other bands, and this is one of the first I like listening to."



SLIDER

For Carter, "Sudden Fun" is "one of the best 'radio records' we've ever gotten. It's not rooted in anything [except] maybe older things like the Pixies and Replacements, which aren't really tied to the '80s but would still sound new today."

Slider, whose name derives from T. Rex's 1972 album "The Slider"—Winegar is a huge T. Rex fan—came to A&M after Winegar hooked up with old friend Matt Wallace, producer for the Replacements and Faith No More, who brought Winegar's demo to the label and also connected him with Freese. Bassist Zach Schaffer joined after much of "Sudden Fun" was recorded (with Winegar, who co-produced with David Bianco, playing bass), and the trio commenced playing all over Los Angeles and San Francisco. They have since spent a lot of time waiting for its release.

"Parts of the record were done a year ago, so it's something that our promotion people have been asking to work for a while," says Carter. "Every month or so people will ask when it's coming out, because it's something we can get on-air."

The delay, Winegar freely concedes, has involved his lengthy treatment to overcome a four-year heroin addiction on his own. Winegar has been living near his mother in Utah the last seven months undergoing a methadone program, which is nearing conclusion.

"I'm not at all preachy about it, I just stopped so I could be a healthier person and be more productive," says Winegar, who stresses that he's cleaning up for himself and by himself, rather than bowing to pressures to enter a formal treatment program. He now looks forward to returning to Los Angeles in another month and "diving into touring," which agrees with A&M.

"They'll do some touring in mid-June in airplay markets, because airplay is our strongest suit," says Carter.

The first single, "I Wanna Go," goes to rock and alternative formats Wednesday (23). But Carter says that the label is already a few weeks into extensive cassette-single giveaways "to help seed radio markets." The tapes are being supplied via PGD's artist development reps and include snippets of other album tracks "because the songs are so catchy and Slider is one of the hookiest bands."

A&M is also polybagging other samplers with Alternative Press magazine and is getting Slider representation on other magazine samplers.

"We're getting as much music out to people in advance as possible, and then when we go to radio we're doing local marketing and advertising and time- buys and whatever it takes to get people more familiar," says Carter, who adds that tons of stickers will also be made available and that World Wide Web sites are also being targeted. "But the name of the game is getting the music in the hands of the kids and micromarketing at airplay markets."

HAGAR REVISITS THE SOLO ROAD

(Continued from preceding page)

some other labels, but there was something about the structure of our business that appealed to him."

"Everyone assumed that I was on Warner Bros., which I kind of was, but it wasn't that tight a deal," says Hagar, picking up the rest of the story. "As soon as word got out that I was free, every label came calling. I didn't want to sign a deal until the record was done. I told labels, 'You're welcome to listen to the album and to talk to my manager [Gary Stamler], but I want you to sign this record.' And that's what I got from the Track Factory. There were four labels that really got it, but I ended up going with Tim because he just became my friend. I thought, 'I want to be in business with this company.' "

Friendly faces were just what Hagar needed following his departure from Van Halen last year, a split he says he still doesn't understand. Hagar, who repeatedly stresses what a wonderful time he had with the band, says that when Van Halen came off the road at the end of 1995, he alerted the group that he planned to take some time off because his wife was expecting a child in the spring.

"I wanted to be [with her in northern California] for a couple of months, so I said, 'Eddie [Van Halen], you're supposed to have hip surgery; Alex [Van Halen], you're supposed to have neck surgery—why don't you all get that done, and we'll get together in June and make the next record.' "

Much to his surprise, Hagar says he then found out that the band wanted to first release a greatest-hits package, an idea to which he was opposed. "I went down to [L.A.] and tried to [work on new material for the] greatest hits, but it was a very obtuse kind of situation," he says. His frustration level with the band increased, as he worried about his wife, who had just had a Cesarean section. "Finally, I just said, 'Fuck you guys, I'm leaving,' " and flew back home.

Still, Hagar says he didn't feel that any of those conflicts threatened the life of the group. Next thing he knew, Roth was back in the studio with the band, working on the greatest hits.

"The band went and got David Lee Roth behind my back. He was their enemy," he says. "They were in there with David Lee Roth, while I'm changing my new baby's diapers."

Hagar claims that Eddie Van Halen felt so guilty about recording behind Hagar's back with Roth, "he called me on June 16, Father's Day, and told me. I flipped out, rightly so. Eddie said, 'You've always wanted to be a solo artist, why don't you go back to being one.' My jaw dropped; my chin hit the floor. I never would have suspected."

However, Hagar says, as stunned as he was by the turn of events, he felt like the band dynamics had been changing ever since Ray Danniels became Van Halen's manager. "To be honest with you, when [longtime Van Halen manager] Ed Leffler died in 1993, honest to God, that was the end of Van Halen," he says. "Ed Leffler was really the glue that kept it all together. We had one more record and one tour after his death, but it wasn't the same," he says. "I still don't get the breakup. I'm blaming [Ray] for everything, because Ed Leffler would have smoothed it all out."

Danniels responds, "I feel [the split] is old news. I don't want to get drawn back into anything derogatory. I wish [Hagar] nothing but good luck with his new record."

With the benefit of time, Hagar says he knows his departure was for the best. " 'Marching To Mars' is the outcome of it, and now in my heart and in my head, I'm thanking God that it happened."

Hagar says he can't wait to get out on the road. First up are a number of free radio-sponsored concerts in late May (after "Little White Lies" has had time to make an impact at active rock and mainstream rock), as well as appearances on Howard Stern May 21 and "Late Show With David Letterman" May 23. Hagar will then kick off a theater (3,000- to 5,000-seat) tour June 18.

"I want it to be a festive kind of thing, with a mariachi band playing in the lobby with stuffed jalapeños and margaritas. I'll come onstage and start playing. I'm really excited," says Hagar, who plans to pattern the shows after his annual concerts at his Mexican club Cabo Wabo Cantina. In addition to selections from the album, Hagar says, he'll do a sampling of tunes from his earlier solo days, as well as his stints with Van Halen and Montrose.



HIGHTONE'S RUSSELL TAKES A LOOK BACK 'AROUND'

(Continued from page 14)

tribute.

Frequent collaborator Moffatt appears on a number of the album's tracks, including a duet on their tune "Walkin' On The Moon" and "Mineral Wells," which Russell has recorded for the first time here.

"I think using the female vocalists adds more depth to the melodies; they bring a new life to the songs," Russell says.

HighTone will promote the album to triple-A and Americana stations. "We will work the duet tracks the hardest," says Darrell Anderson, national director of marketing and promotion at HighTone. "Tom's known in the performing community as a songwriter, and the appearance of these guests lets radio know who he is and that these guys are big fans."

Anderson thinks that programmers are also likely to be receptive to the album because "Tulare Dust" was so well received.

At retail, Anderson says, HighTone is "focusing on those places where we feel we can get the records sold if we get them in the door." This includes "mid- to upper-demo" outlets such as Borders and Tower Records, as well as mail-order catalogs.

HighTone will place the record on listening posts and offer co-op and tour-support advertising. The label will also run ads in regional and national folk magazines in an effort to capitalize on Russell's following among "old-school" folk fans, Anderson says.

"The Long Way Around" creates an interesting bridge that connects the subtle gap between the softer image of contemporary folk on such labels as Philo, for example, and the edgier rock and country-influenced sound of HighTone's roster.

Russell, who chose his most requested songs for the album, says, "Over the years, this old croaky voice has gotten better, and I think I've taken the songs more to heart after performing them for so many years."

Re-recording many of his older songs has given Russell the chance to capture the essence of the material in a way that he hasn't before.

"Sometimes you write a song and hear it in your head from the melody all the way through to the production, and there's a certain core feeling and meaning and sound, but then it gets away from you in the recording process."

"You sing it live for years on end, always trying to get back to the feeling you have when you wrote it," Russell continues, "and I think finally with this set I've done that: I've gotten back to the initial rush you feel when you finish a song and think that it may be good, but now you have to interpret it."

The album's release coincides with the California native's move from Brooklyn, N.Y., to western Texas. "I was in New York for 15 years, and now I'm in a small bunker/abandoned store front, and I just needed a change," he says. "I wanted to see how it would affect my writing."

In addition to his career as songwriter and performer, Russell has written several books, including a crime novel that was published in Norway, which is a strong territory for him.

Russell also compiled, with singer/songwriter Sylvia Tyson, "And Then I Wrote—The Songwriter Speaks," a collection of insights about songwriting from a wide range of writers (Billboard, Sept. 14, 1996). He says that a follow-up is in the works.

Russell is also keeping busy on a number of other new projects as well, including a book called "Skull Orchards," a series of vignettes about his early days performing in rough Vancouver dives.

One of the album's most poignant tracks, "Blue Wing," harks back to that time in its depiction of life's raw underside. The song has been covered by Alvin, and on "The Long Way Around" the two perform a duet of the tune that is stirring in its quiet intensity.

"A lot of these songs are pieces seen through the eyes of a certain character," Russell says, "and if it's not rendered in a certain way, it doesn't rise up and speak to the listener."



Famous Amos. Glen Allard, right, head of Capitol-based Javs Records, has hired Amos Newman as an A&R exec. Newman, the son of Randy Newman, was most recently at MCA's Blue Thumb imprint. Javs's first signing is Terence Trent D'Arby.

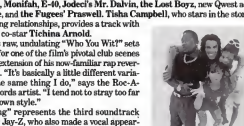


BY CATHERINE APPLEFELD OLSON

QWEST RECORDS' "Sprung" is the latest R&B/rap soundtrack to hit the circuit. The set, due April 29, is awash in a more lighthearted street attitude than many of its predecessors, befitting the ebb and flow of Trimark Pictures' romantic comedy. Sound effects are provided courtesy of a diverse stable of acts, including **Jay-Z, Montell Jordan, E-40, Jodeci Mjr. Dubie, the Lost Boyz**, new Qwest act **Keystone**, and **the Fugees' Praswell. Tisha Campbell**, who stars in the story of yo-yo-ing relationships, provides a track with "Martin" co-star **Tichina Arnold.**

Jay-Z's raw, undulating "Who You Wit?" sets the pace for one of the film's pivotal club scenes and is an extension of his now-familiar rap reverberations. "It's basically a little different variation of the same thing I do," says the Roc-A-Fella Records artist. "I lend not to stray too far from my own style."

"Sprung" represents the third soundtrack credit for Jay-Z, who also made a vocal appearance on "The Nutty Professor" and "Dangerous Minds." With a trio of successes under his belt, he says it might be time to take a break from the soundtrack circuit for a while. "There are more black films now and more opportunities, but you can only be on so many soundtracks," he says. "I have a new album coming out, and I have other projects I'm working on."



The cast of "Sprung"

But that doesn't mean Jay-Z is turning his back on Hollywood. He and two partners are in the process of putting together an as-yet-unnamed production company that will develop films and videos under the Roc-A-Fella umbrella. The genre of choice? Street life, of course. "We've got to start with what we know," says Jay-Z. "Then we'll broaden our horizons like we always do."

Qwest, which went through a significant reorganization in the fall, is pinning more than a fleeting summer flirtation on "Sprung," with hopes that the soundtrack will give it pole positioning among labels working in the R&B/rap soundtrack genre. "We hope this record sets Qwest up as one of the premier labels to go for soundtracks," says new president **Mark Persaud.**

COLLECTOR'S CORNER: Spring's here, and soundtrack compilations are sprouting up all over the place. Out May 20 from Rhino Movie Music in conjunction with Turner Classic Movies Music is "You Are My Lucky Star: Romantic Duets From MGM Classics," set to include "Murder Is My Beat: Classic Film Noir Themes And Scenes" debuts June 24. "Romantic" flirts its way through 21 songs and 30 years of MGM musicals via such time-honored teamings as **Lucille Ball and Desi Arnaz, Gene Kelly and Judy Garland**, and **Bing Crosby and Grace Kelly.** Another dynamic duo, **George Feltenstein** and **Bradley Flanagan**, co-produced the set.

"Murder" cedes 17 of Hollywood's creepiest themes and interstitial music cues from such classics as "The Postman Always Rings Twice," "The Maltese Falcon," and "The Asphalt Jungle" around timeless dialogue nuggets. Musicologist **Ian Whitcomb** produced the album and wrote the accompanying booklet.

Also hitting new from Rhino/Turner in the compilation department is the 24-track "Where The Boys Are: Connie Francis In Hollywood," which comprises all of **Francis'** screen performances for MGM and 11 previously unissued tracks, including demos she recorded during the production of "Looking For Love." The labels also are touting "Maracas, Marimbas & Mambos: Latin Classics At MGM," a tribute to the studio's stint of Latin-flavored musicals that date from 1944 to 1959. All but two of the album's 16 tracks are previously unissued, and liner notes are courtesy of **Will Friedwald.**

Not quite as classic but equally entertaining is Hollywood Records' new Mirimax's Greatest Hits," which pays homage to the ultra-hip studio's recording collaborations with composers ranging from **Elmer Bernstein** to **Ennio Morricone** to **Philip Glass** to **Hans Zimmer.** Among the 15 films whose themes are showcased here are "The Piano," "My Left Foot," "Smoke," and "Pulp Fiction" . . . RCA Victor's new "Legends" Celtic music compilation also contains its share of film and TV themes. The album, the brainchild of flute virtuoso **James Galway** and composer/performer **Phil Coulter,** includes music from "Patriot Games" and "Excalibur" as well as the TV miniseries "The Thornbirds" and "The Civil War." Finally, for the coach potato in all of us, indie GNP/Crescendo Records offers "Fantastic Television," a collage of licensed material and re-recordings of themes ranging from the classic ("The Green Hornet") to the current ("The X-Files," "Sea Quest").

PRODUCTION NOTES: Recently independent-again Mammoth Records has scored the soundtrack to Sundance Film Festival darling "Hurricane," and the album includes several label staples. Among the acts that recorded for the project are Seven Mary Three, **Squirrel Nut Zippers**, the **Backsliders**, **Joe Henry**, and **Juliana Hatfield** . . . Fresh from a hit on "Lost Highway," the **Smashing Pumpkins** will contribute two original songs to the "Batman And Robin" soundtrack, due in June from Warner Sunset. Warner Sunset president **Gary LeMel** promises several other big-name contributors on the project.

Walt Disney Records has tapped **the Presidents Of The United States Of America** to yodel the theme song to July's live-action "George Of The Jungle."

FOR THE RECORD: **George Armitage** is the director of "Grosse Pointe Blank" (The Reel Thing, Billboard, April 12). **John Cusack** co-wrote, produced, and stars in the film.

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)/TOUR	Venue	Date(s)	Gross (Ticket Price(s))	Attendance / Capacity	Promoter
REBA MCENTIRE/ BROOKS & DUNN	Baltimore Arena / Baltimore	April 10, 12	$1,052,944 Gross Record $41	24,684 25,867 Two shows	Starstruck Promotions / Entertainment, Friday/Spalding
BROOKS & DUNN/ REBA MCENTIRE	Irvin J. Rutter Center, Wright State University / Dayton, Ohio	April 3-4	$809,422 Gross Record $79.50	22,107 Two sellouts	Starstruck Promotions / Entertainment, Friday/Spalding
GARTH BROOKS	Pepsi Arena / Albany, N.Y.	April 10-12	$799,857 $17	47,366 Three sellouts	Varnett Enterprises
PHIL COLLINS	CoreStates Center / Philadelphia	March 29	$763,863 $50	18,754 Sellout	Electric Factory Concerts
JOHN MELLENCAMP/ AMANDA MARSHALL/ THE HOT STONE	Northrop Memorial Auditorium, University of Minnesota, Minneapolis	April 6-8	$650,346 $100/$50/$34	13,306 Three sellouts	Jam Prods.
CELINE DION/ BEBE MIL	Madison Square Garden / New York	April 12	$624,260 $51/$35	13,524 Sellout	Metropolitan Entertainment Group
PHIL COLLINS	Bradley Center / Milwaukee	April 10	$586,479 $48.50/$29.50	13,984 17,330	Cellar Door
PHIL COLLINS	Gund Arena / Cleveland	April 4	$569,529 $45/$27.50	14,317 Sellout	Belkin Prods.
KISS	Nashville Arena / Nashville	April 6	$487,888 $75/$25	15,287 Sellout	PACE Concerts
PHIL COLLINS	Van Andel Arena / Grand Rapids, Mich.	April 3	$474,894 $50.50	12,335 Sellout	Belkin Prods./ Cellar Door

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Soundtrack Sales Stronger Than Ever, As Film And Music Learn To Get Along

Film-Based Compilations And Superstar Artists Chart High

BY CATHERINE APPLEFELD OLSON

Although retailers continue to lament slow sales on most genres of prerecorded music, just the opposite has been the case for albums that come equipped with, shall we say, visual aids. Film soundtracks have been building in popularity for several years, but have truly come into their own during the past year. A glance at The Billboard 200 during almost any week in recent months reveals at least six soundtracks in the top 20, with more big-name titles set to hit during the summer.



Most executives working in the soundtracks industry agree their escalating prominence is a sign that the film and music communities may finally have figured out how to make the most of each other's strengths. With soundtracks divisions firmly ensconced at most major labels, the result has been more films with more music cues, more "hit" soundtrack singles and, perhaps most importantly, more cooperation in the marketing arena.

MUSIC IN A STARRING ROLE

Although most hit soundtracks rely on a single or string of singles to keep sales strong, there are those that rise above the crowd as a unified sum of their parts. This year's such selection is PolyGram Classics & Jazz's "Shine," which is approaching 700,000 in worldwide sales. The album is a magnificent classical collage from a movie in which music is "almost like another character," says Nancy Zannini, senior VP of soundtracks at PolyGram Classics and Jazz. "Every film needs music, but not every film needs a soundtrack. We want to make records where the music is important to a film."

Kathy Nelson, director of music at Walt Disney's motion picture group, says the winds have definitely shifted from the fickle days when labels would get in and out of the soundtracks business depending on the project du jour. "What pushed the soundtracks business over the top has been the acceptance, finally, of the film companies in really appreciating and understanding and using the music as a real marketing tool for a movie," she says. "Up until recent years, soundtracks were always viewed by the film company as a stepchild."

Likewise, Nelson says record labels have figured out how to better run with the ball once a film company has done its part to promote a film and its music before release date. "They are realizing the importance of being partnered with a film company that can spend far more money launching a film than they would ever be able to spend launching a record," she says.

Continued on page 19

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Michael Bolton appears courtesy of Columbia Records

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SOUNDTRACKS

SOUNDTRACK SALES
Continued from page 17

Karyn Rachtman, VP of soundtracks at Capitol Records, says the fear of music experimentation appears to be waning at film studios. "When they make movies, instead of being scared of putting too much music in, people are looking at music as an opportunity," she says. "And record companies are willing to give enough money to help pay for the music in the film."

Capitol has enjoyed such success with the alternative-rock soundtrack to "Romeo + Juliet" that it is releasing a second album that contains additional material from the movie. Upcoming from the label this summer is the soundtrack to porn-industry drama "Boogie Nights," which is infused with period tracks from KC & The Sunshine Band, Rick Springfield and Night Ranger.

Most executives working in the soundtracks industry agree their escalating prominence is a sign that the film and music communities may finally have figured out how to make the most of each other's strengths.

"The film studios have become much more sophisticated, in terms of what type of music they want for a film, and they are working hand in hand with the music labels in their marketing," says Maureen Crowe, VP of A&R, soundtracks, at Arista Records. Crowe notes that one positive outcome has been the creation of different ad campaigns geared to different audiences. "They understand now that if they do an ad for MTV, they will want to do a different one to run on the ABC news," she says.

ENDLESS PROMOTION

"Producers and directors are paying more attention to music cues," says Gary LeMel, president of Warner Bros. Music and the Warner Sunset label. "And record companies are realizing that they have a potentially big upside. The film company is spending a lot of money on promoting the film, and the music has the potential to get a nice ride." Warner Sunset's "Space Jam" has spent more than four months in the upper echelon of the chart on the coattails of six singles and the extensive use of music in the film's promotional material.

"The beauty of music that's really associated with the film is you get that big hit of audience members who walk out of the movie and say, 'I want to buy the music.' Then, when the video hits, you get some reaction, then cable television, then free television," LeMel adds. The March release of "Space Jam" on video, for example, saw stores such as Toys "R" Us, Target and Wal Mart, which didn't stock the album the first time around, placing the CD alongside the video. LeMel says Warner Bros. expects to sell about 4 million

Continued on page 24



Gary LeMel, Warner Bros. Music



Neil Norman, GNP/Crescendo Records



Nancy Berry, Virgin Music Group



Nancy Zannini, PolyGram Classics & Jazz

Making 'Tracks For TV

PROVEN SERIES INSPIRE ECLECTIC COLLECTIONS OF TUNES FROM THE TUBE

BY CATHERINE APPLEFELD OLSON

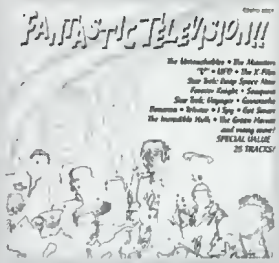
Although most commercial soundtracks are tied to feature films, the small screen is making some noise of its own in this ancillary market. Several television series—the majority of which have devoted baby-boomer or Gen-X viewers—have spawned soundtracks filled with music that either has appeared in the show or is believed to appeal to its core audience.



The most recent addition to the tube-track pack is this month's "Mad About You—The Final Frontier" on Atlantic Records, but the list also includes recent additions "Friends," "Party Of Five" and "E.R.," as well as earlier projects "Northern Exposure," "Moonlighting" and "Miami Vice."

The television-soundtracks relationship is blossoming into a real two-way street. On one hand, albums filled with hit music are drawing greater attention to a TV show and its ancillary products, such as Hootie & The Blowfish's "I Go Blind" did for "Friends." On the other, some programs, such as "Melrose Place," are providing a platform to showcase new music videoclips during the opening credits.

"The baby boomers grew up with television and love the music from it, and they are preconditioned to entertainment," says Neil Norman, VP of production at independent label GNP/Crescendo Records, which has released numerous albums of music inspired by the "Star Trek" series, as well as other television staples. This spring, the label is releasing "Fantastic Television," a potpourri of re-records and licensed material from such programs as "The X Files," "The Green Hornet," "Seaquest" and "The Untouchables."



Although more television soundtracks are angling for top billing these days, those with some historical perspective on the industry warn that not any old TV program is worthy of a soundtrack release. "A soundtrack album to a TV show only makes sense after the show is proven, and when music is one of the reasons people watch the show," says Kathy Nelson, director of music at Walt Disney's motion picture group, who worked on the "Moonlighting," "Northern Exposure" and all three "Miami Vice" soundtracks while at MCA Records. ■

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SOUNDTRACKS

GLOBAL SOUNDTRACK PULSE

Italy Calls A Truce, Australia Shines, And Ireland Encourages Homegrown Talent

ITALY



MILAN—Argentine composer Luis Bacalov has scored the soundtrack for another Italian-based film production set to garner international critical and commercial success. Bacalov, who won the 1996 soundtrack Oscar for "Il Postino," has composed the CAM-released score for "La Tregua (The Truce)," based on the autobiographical novel by the late Judo-Italian author Primo Levi. "La Tregua" traces the liberation by Russian troops of inmates from a Nazi concentration camp toward the end of World War II and their migration on foot across a devastated Europe to discover if their homes and families were still intact. Directed by Francesco Rosi, "La Tregua" is the first Levi book to be translated to film. Bacalov's compositions for "La Tregua" were influenced by the folk tunes of East Europe, and he has included many of the ethnic musical elements and instruments from thet region, says Alessandra Balzone, head of promotion et CAM.

The Rome-based soundtrack label, publisher and distributor also has expanded its special-projects line with such compilation albums as "CAM's Movie Soundtracks Caribbean Style" joining earlier releases like "From CAM With Love" and "Soundtracks Made In France." Last December, CAM organized its second annual Premio Rota awards in Rome. The honor, named for Italian soundtrack composer Nino Rote, was bestowed on Luis Bacalov. ***—MARK DEZZANI***

AUSTRALIA

MELBOURNE—"Definitely the most exhausting project I've worked on" is how music director end producar David Hirschfelder dascribes tha Oscar-nominated "Shina" soundtrack. For Melbourne-born Hirschfelder, who says ha wes classically treined in piano end "didn't even heer pop until I was 15," assembling the works of Rachmaninoff, Chopin, Liszt and Vivaldi "was going back to my own childhood." A fellow child prodigy, Hirschfelder could relate to the trauma experienced by "Shine" protagonist David Helfgott in classical competitions. "Thay were blood sports," he recells. It was Hirschfelder who decided Helfgott's own performances best told the tale. "He is a player with moments of genius," says Hirschfelder. "Purists might disagree, but his interpretation of 'Hungerian Rhapsody No. 2' is the most listeneble of all." Strong medis snd retsil cross-promotion with Ronin Films for the Australien release of "Shine" in August 1996 spurred gold sales (30,000 units) in Helfgott's homelend, eccording to PolyGram Clessics. In the U. S., tha "Shina" soundtrack reached No. 1 on Billboard's Top Classical Crossovar chart and raignited the career of Helfgott, who staged a near-sellout tour of the U.S. in March. Hirschfelder's upcoming projects include s colleborstion with opers singer Deve Hobson, a movie called "The Interview" end "The Boy From Oz," a musical based on the songs of the late Peter Allen. ***—CHRISTIE ELIEZER***

IRELAND

DUBLIN—Shaun Davey, ons of Ireland's busiest end most distinguished composers, has gained e higher profile of late with his soundtracks for the film "Twelfth Night" (Silva Screen Records) and the hit TV series "Ballykissangel" (Virgin Records). But for Davay, recognition has been building steadily over the past decade. In 1985, he received a Person Of The Year Award on Irish television for his contributions to Irish culture. In 1995, he won an Ivor Novello Award in the U.K. for "The Hanging Gale" (BBC Television). His music has been performed in Australia, Canada, France, the U.S., Germany, Spain and the U.K., where he has worked frequently with the Royal Shakespeare Company.



Shaun Davey

Devey says that, although there are "only a handful" of Irish film end television composers, they have a good understanding of international music. He offers colleagues three points of advice. First, be technically equipped to an international standard, with a computerized home studio, composing with your computer synchronized to the picture at all times. "Your success is measured [in terms of] speed, accuracy end the

Continued on page 22

Singled Out

IN A TREASURE TROVE OF COMPILATIONS, A FEW JEWEL-LIKE SONGS SHINE MOST BRIGHTLY

BY FRED BRONSON

You don't have to be a chart historian to recognize the impact that singles from soundtracks have had on The Hot 100. One glimpse at Billboard's pop singles chart is all it takes to see the prevalence of titles from films like "The Preacher's Wife," "Space Jam," "Set It Off" and "Evita." One advantage songs from soundtracks have is the multi-million-dollar advertising campaigns for their films that often include the music from the movie.

"If you have to go through the normal process of getting radio to play your song, you have to count on people listening to the radio station that's playing the record," says Kathy Nelson, president of music for the Walt Disney motion picture group. "If you have a song in a movie and millions of people see the film, you've got immediate exposure. And then if you happen to have the title song to the movie, it's used in advertising on TV and radio and in the trailer, and you have even more exposure. That's what happened with 'Gangsta's Paradise.' I'm not so sure that song would have been as big of a hit had it not been for the exposure it got in the movie and, more importantly, the campaign leading up to the release of the movie."

Nelson's work on the "Dangerous Minds" soundtrack at MCA led to her current position at Disney, where her search for a song for "Up Close And Personal" resulted in Diane Warren writing "Because You Loved Me."

Warren credits the film's promotional campaign with helping make the song No. 1. "It was like Celine Dion had a video in heavy rotation on every network for two months," says Warren. "That's a once-in-a-lifetime exposure for an artist. I think that put her over the top. The combination of the song and the exposure took her to superstar status."



Kathy Nelson, Walt Disney

GLOBAL REACH

The benefits of a hit soundtrack single aren't confined to domestic sales. "[A hit song] helps open a movie overseas, because by the time a song becomes a big hit in the U.S., the film may already be over there," says Chris Montan, executive music producer for Walt Disney feature animation, who has supervised music for films such as "The Three Musketeers" and "Aladdin." "When 'Cocktail' opened internationally, we had the No. 1 and No. 2 records in Australia with 'Don't Worry, Be Happy' and 'Kokomo.' So I think people underestimate the power of songs beyond America."

A film's international release date can affect the timing of when a single is issued in different territories. The U.S. and U.K. had different first singles by Whitney Houston from "The Preacher's Wife." Maureen Crowe, VP of A&R/soundtracks at Arista, explains, "Because the film was coming out in March in Europe, 'Step By Step' was just being marketed [in the U.K.] as a record. We probably would have gone with 'Step By Step' here except 'I Believe In You And Me' was so strongly featured in the film." The third single from the soundtrack, written and produced by Babyface, will be issued to coincide with the release of the home video.

"Record companies see that these albums can have a long life after the movies," says Crowe. "If they can release a third or fourth single, they can have a record out there while it's going to home video and not only get a bump from the video but from [having it played on the] radio."

Timing is important, and mistiming can be fatal. "I did a soundtrack earlier this year for a movie called 'High School High,'" says music supervisor Tim Sexton. "It was not successful at the box office. We had six singles and six videos released in advance of the movie. And we should have had several of those records hit the top 20. None of them did. The label couldn't coordinate retail, video and radio all at the same time, because they were paying attention to their next big record, 'Space Jam,' which they did a great job on. Having said that, the album is still at 600,000 units because it was a great hip-hop compilation soundtrack, which helped the first weekend at the box office."

HIGH-FLYING "SPACE JAM"

"High School High" might have missed, but the "Space Jam" soundtrack has yielded a bonanza of hit singles. The most successful was the inspirational "I Believe I Can Fly" by R. Kelly. It peaked at No. 2 on the Hot 100 and demonstrated another side of the man who wrote "Sex Me" and "Bump N' Grind." Kelly admits, "I was actually scared to do 'I

Continued on page 22



Arista released two different lead singles in the U.S. and the U.K. from "The Preacher's Wife" soundtrack.



Andrew Lloyd Webber and Time Rice earned Oscars for "You Must Love Me," from "Evita."

RCA VICTOR

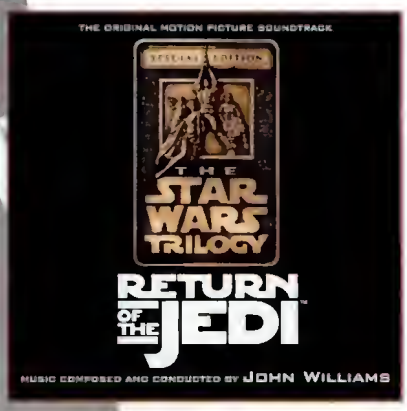
Did we mention we're in the soundtrack business?



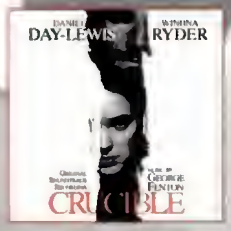
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SOUNDTRACKS



R. Kelly contributed "I Believe I Can Fly" to the "Space Jam" soundtrack.

SINGLED OUT

Continued from page 20

Believe I Can Fly' at first. I wondered how people were going to take this from me, and it touched me to know that people accepted that song. It inspired me to do more things like it."

With tracks like the R. Kelly hit and other Hot 100 entries like Monica's "For You I Will," Seal's "Fly Like An Eagle" and the Quad City DJs' "Space Jam," as well as tracks by Coolio, All-4-One and Salt-N-Pepa, the "Space Jam" soundtrack was almost a "greatest hits of 1997" compilation.

And "compilations" is a key word in the success of soundtracks, Sexton believes. "Soundtracks have become to this territory what the 'Now [That's What I Call Music]' series is in the U.K. and Europe," he says. "They've become great opportunities to put together compilations, and they've piggybacked on these $50 million-plus campaigns to sell records."

STANDOUT SONGWRITING

One person who believes there is a strong difference between singles and albums is lyricist Tim Rice, who has collected Oscars for "A Whole New World" from "Aladdin," "Can You Feel The Love Tonight" from "The Lion King" and, this year, for "You Must Love Me," the only new song Rice and Andrew Lloyd Webber wrote for the film version of "Evita." Rice suggests, "Albums are consumed; singles are bought. If you said to a young group, make a three-minute hit single, or we'll give you a million dollars to make 45 minutes of nice sounds, the latter is much easier. I think the Beatles and the Stones and Tamla/Motown and Stax/Volt were so good at writing songs because they had to come up with a three-minute slice of magic every three months. And if they didn't, they were dead. Now people come out with two-hour slabs of music every three months, and singles are used as promotional tools. It's sad, because it harms the art of songwriting."

One thing that has not changed over time is that a single from a film remains an emotional souvenir of the cinematic experience. Sexton concludes, "When you look back, from the recent 'Romeo + Juliet' as far back as 'Casablanca' and 'The Sound Of Music,' 'Out Of Africa,' 'Footloose,' 'Reality Bites,' 'The Mission' and almost every successful soundtrack you can name, what they've all had is that the emotion in the movie was replicated in the music. The soundtrack became a way to replicate the experience of the movie." ■

GLOBAL IMPULSE

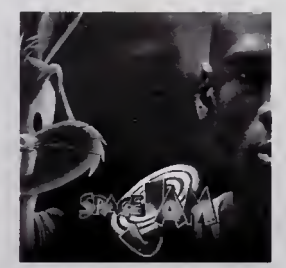
Continued from page 20

ability to communicate with a director," he says. Second, have a range of sampled sounds available to demonstrate the sounds in your head. "Make them concrete and discernable to a director or producer, so you become very specific with what you're offering and get all potential confrontation out of the way," he says. Third, Irish composers must challenge stereotypes. "Most visiting film companies assume that Irish composers only write "diddly-eye" [superficial Irish dance] music. So the first thing is to present a show reel with nothing Irish on it." Davey also has produced albums for other artists, among them Sonny Condell, Midnight Well, Liam O'Flynn, Rita Connolly and Stockton's Wing. ***—KEN STEWART***

This Year's Blockbusters

The chart recap in this spotlight reflects units sales, as calculated by soundscan, for each week that a soundtrack appeared on the Billboard 200, from the start of the chart year, the Dec. 7 issue, through the March 29 issue. These rankings offer a year-to-date picture of how the soundtrack race is shaping up for December's Year-In-Music issue

TOP SOUNDTRACKS



Pos.	TITLE—Label
1	**SPACE JAM**—Warner Sunset/Atlantic
2	**ROMEO + JULIET**—Capitol
3	**THE PREACHER'S WIFE**—Arista
4	**EVITA**—Warner Bros.
5	**SET IT OFF**—EastWest/Elektra
6	**BEAVIS AND BUTT-HEAD DO AMERICA**—Geffen
7	**THE MIRROR HAS TWO FACES**—Columbia
8	**GRIDLOCK'D**—Death Row/Interscope
9	**HOWARD STERN PRIVATE PARTS: THE ALBUM**—Warner Bros.
10	**RHYME & REASON**—Buzz Tone/Priority
11	**LOST HIGHWAY**—Nothing/Interscope
12	**PHENOMENON**—Reprise/Warner Bros.
13	**ONE FINE DAY**—Columbia
14	**JERRY MAGUIRE**—Epic Soundtrax
15	**THAT THING YOU DO!**—Play-Tone/Epic Soundtrax
16	**DANGEROUS GROUND**—Jive
17	**MICHAEL**—Revolution/Warner Bros.
18	**SHINE**—Philips
19	**BOOTY CALL**—Jive
20	**STAR WARS: A NEW HOPE**—RCA Victor
21	**BRAVEHEART**—London
22	**SELENA**—EMI Latin/EMI
23	**THE CROW: CITY OF ANGELS**—Miramax/Hollywood
24	**STAR WARS: THE EMPIRE STRIKES BACK**—RCA Victor
25	**LOVE JONES: THE MUSIC**—Columbia

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SOUNDTRACKS

SOUNDTRACK SALES
Continued from page 19

copies of "Space Jam" in the U.S. and another 2.5 million overseas.

The label also has high hopes for this summer's "Batman And Robin," which will feature two original Smashing Pumpkins songs and Me'shell NdegéOcello doing a rendition of "Poison Ivy." Warner Bros. is betting that "Batman And Robin" will fly based on its superstar artist lineup, which Danny Bramson, senior VP of soundtrack development at the label, says will include several more, as yet unannounced, standouts. "The soundtrack—which had traditionally been a marketing shell to help sell a film—is now put together almost as its own standalone collection of songs," he says. "We want it to be not merely a souvenir of the film but its own standalone accomplishment, and this has been a natural development as opposed to by design."

"The film studios have becoma much mora sophisticated in terms of what type of music thay want for a film, and they are working hand in hand with the music labels in their marketing."

–Maureen Crowe, Arista Records.

STAND-ALONE TITLES

Nancy Berry, executive VP of the Virgin Music Group worldwide, says her label also aims to produce soundtracks that will sell independently of the film they're associated with. Virgin's current "The Saint," which brings together a collage of music that can be loosely categorized under the "electronica" genre, is one such example. "The idea with 'The Saint' was to create an album that would stand up on its own with or without the support of the movie," she says. In an unusual move for any project, Berry says eight of the album's 14 songs are being worked simultaneously at radio, including Duran Duran's "Out Of My Mind."

"Soundtracks are a bit like a sampler. There are very strong sales in the compilation market internationally, but the same vehicle doesn't really exist in America," Berry says. "In a way, soundtracks fulfill that sort of market—where the consumer could buy the album and get a taste of that kind of music." Virgin will continue its thematic soundtrack bent with this summer's "Speed 2," which is set in the Caribbean and includes original music from such acts as

Continued on page 26



"Boogie Nights" will include vintage KC & The Sunshine Band.



Me'shell NdegéOcello will be heard on "Batman And Robin."



"Speed 2" will feature Maxi Priest (above) and UB40 (below).



TOMORROW'S MUSIC TODAY

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

THE SAINT

FEATURING

DURAN DURAN
"OUT OF MY MIND"

AND MUSIC FROM

ORBITAL
SNEAKER PIMPS
MOBY
FLUKE
LUSCIOUS JACKSON
THE CHEMICAL BROTHERS
UNDERWORLD
DAFT PUNK
DAVID BOWIE
SUPERIOR
DREADZONE
DUNCAN SHEIK
EVERYTHING BUT THE GIRL

ORIGINAL MOTION PICTURE SOUNDTRACK

THE 5TH ELEMENT

IN STORES MAY 6

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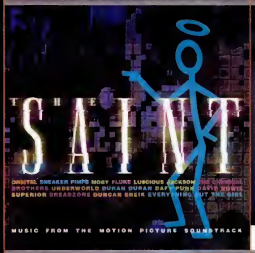
ERIC SERRA

ORIGINAL MOTION PICTURE SOUNDTRACK

SPEED II

IN STORES MAY 20

UB40
TELL ME IS IT TRUE
SHAGGY
MY DREAM
TAMIA
MAKE TONIGHT BEAUTIFUL
MARK MORRISON
CRAZY
T.K.
SPEED 2 THEME
MAXI PRIEST
THE TIDE IS HIGH
LEAH ANDREONE
I FEEL THE EARTH MOVE
CARLINHOS BROWN
A NAMORADA
COMMON SENSE
NEVER GIVE UP
JIMMY CLIFF
YOU CAN GET IT IF YOU REALLY WANT IT
RAYVON
SOME PEOPLE
BETTY WRIGHT
EVERY BREATH YOU TAKE







JUST PRESS PLAY

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SOUNDTRACKS

SOUNDTRACK SALES
Continued from page 24

UB40 and Maxi Priest.

Another label in the compilation state of mind, is Edel Records, whose roster includes "The Birdcage" and "2 Days In The Valley." Its upcoming "Spies" soundtrack is a flashback to the '60s.

Of course, the appetite for soundtracks infused with rap and hip-hop songs appears to be bottomless. The latest entry in this genre, Priority Records' soundtrack to "Rhyme & Reason," achieved gold status after only a few weeks on the charts.

Andrew Shack, Priority VP of soundtracks, says record companies are working more closely than ever with film companies—and sometimes even can take credit for launching a buzz on a movie, as was the case with last year's "Dangerous Minds." For "Rhyme & Reason," Shack says the label "set up the whole movie; we started the buzz on the street."



Trent Reznor collaborated with David Lynch on "Lost Highway."

Although Arista also is seeing success with its current R&B-infused soundtrack, "The Preacher's Wife," Crowe says the label will not look exclusively to create soundtracks in that genre. "We are not limited to a certain genre of music just because of the strength of the label. The job of a soundtrack is to help a director tell a story. Every label has its strengths, and there are certain soundtracks that gravitate to them."

NEW AND KNOWN ARTISTS

Priority's Shack also notes that soundtracks increasingly are providing a platform for labels to showcase new rap and hip-hop talent. "We always try to put more of the unknown or newer artists on a soundtrack, because if a half-million people see the movie or hear the soundtrack, then some might actually get turned on to that artist," he says.

"We always try to put more of the unknown or newer artists on a soundtrack, because if a half-million people see the movie or hear the soundtrack, then some might actually get turned on to that artist."

–Andrew Shack, Priority

"Soundtracks today are more artist-driven than they ever have been," notes Ron Carter, senior director of media at Qwest Records, whose "Sprung" soundtrack is set to hit retail this month. "A lot of young artists are being launched on these albums." Qwest artist Key Stone, for example, makes his debut on "Sprung."

Another factor that's helping to raise the bar on soundtracks is the blurring of lines between artists working in the film and music industries. Recent collaborations include Trent Reznor's work with David Lynch on "Lost Highway," Joe Strummer's score for "Grosse Point Blank" and Babyface and Forest Whittaker's close collaboration on "Waiting To Exhale."



Notes Crowe, "Many of the film directors that are being hired today are out of MTV and commercials, and they are interested in being collaborative with artists and creating music to complement the films." ■

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Return of the Jedi — Debuted #1 — Classical Crossover Chart

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BILLBOARD'S HEATSEEKERS® ALBUM CHART

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

APRIL 26, 1997

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST — LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	39	**KENNY LATTIMORE** COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
2	—	1	**TRACEY LEE** BYSTORM 53036*/UNIVERSAL (10.98/15.98)	MANY FACEZ
3	8	1	**TONIC** POLYDOR 531042/A&M (8.98/10.98)	LEMON PARADE
4	1	14	**MATCHBOX 20** LAVA 92721/AG (7.98/11.98)	YOURSELF OR SOMEONE LIKE YOU
5	—	1	**THIRD EYE BLIND** ELEKTRA 62012/EEG (10.98/16.98)	THIRD EYE BLIND
6	—	1	**3X KRAZY** NOO TRYBE 42961/VIRGIN (10.98/16.98)	STACKIN CHIPS
1	2	8	**RONAN HARDIMAN** PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
8	8	1	**WILD ORCHID** RCA 66894 (10.98/15.98)	WILD ORCHID
9	17	14	**ERIC BENET** WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
10	7	24	**DAVID KERSH** CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
10	8	22	**NO MERCY** ARISTA 18941 (10.98/15.98)	NO MERCY
12	11	3	**CAEDMON'S CALL** WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	CAEDMON'S CALL
13	12	9	**FREAK NASTY** HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS
14	8	39	**DJ KOOL** CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98)	LET ME CLEAR MY THROAT
15	13	9	**RAHSAAN PATTERSON** MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON
16	10	36	**CLEDUS "T." JUDD** RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
17	—	1	**THE LONDON SUEDE** NUOE 67911/COLUMBIA (10.98 EQ/16.98)	COMING UP
18	21	7	**SNEAKER PIMPS** CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
19	9	5	**THREE 6 MAFIA** PROPHET 4405 (9.98/14.98)	THE END
20	24	36	**JACI VELASQUEZ** WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
21	16	3	**RAY J** EASTWEST 62017/EEG (10.98/16.98)	EVERYTHING YOU WANT
22	20	11	**SPACE** GUT REACTION 53028/UNIVERSAL (10.98/15.98)	SPIDERS
23	34	3	**OMC** HUHI 533435/MERCURY (10.98/16.98)	HOW BIZARRE
24	14	2	**MICHAEL CARO** MYRRH 4605/WORD (9.98/12.98)	UNVEILED HOPE
25	27	6	**REEL BIG FISH** MOJO 53013/UNIVERSAL (7.98/11.98)	TURN THE RADIO OFF

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. © 1997, Billboard/BPI Communications.

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST — LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
26	28	15	**BARENAKED LADIES** REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
27	23	9	**FRANKIE CUTLASS** VIOLATOR 1548*/RELATIVITY (10.98/15.98)	POLITICS & BULLSH*T
28	31	9	**BIG HOUSE** MCA 11446 (10.98/15.98)	BIG HOUSE
29	41	2	**K'S CHOICE** 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME
30	15	3	**MACHINE HEAD** ROADRUNNER 8860 (10.98/15.98)	THE MORE THINGS CHANGE...
31	25	33	**AKINYELE** ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
32	10	34	**ANN NESBY** PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
33	39	33	**FUN LOVIN' CRIMINALS** EMI 35703 (7.98/11.98)	COME FIND YOURSELF
34	28	31	**LOCAL H** ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
35	28	14	**SWEETBACK** EPIC 67492 (10.98 EQ/16.98)	SWEETBACK
36	15	9	**LESS THAN JAKE** CAPITOL 37235 (6.98/9.98)	LOSING STREAK
37	43	8	**DJ SHADOW** MO WAX/FFRR 124123*/LONDON (10.98/16.98)	ENDTRODUCING.... DJ SHADOW
38	37	3	**MILA MASON** ATLANTIC 82923/AG (10.98/15.98)	THAT'S ENOUGH OF THAT
39	35	5	**ORB** ISLAND 524347 (10.98/16.98)	ORBLIVION
40	33	32	**AMANDA MARSHALL** EPIC 67562 (10.98 EQ/16.98)	AMANDA MARSHALL
41	—	1	**SNAPCASE** VICTORY 51* (9.98/14.98)	PROGRESSION THROUGH UNLEARNING
42	38	5	**NUYORICAN SOUL** GIANT STEP/BLUE THUMB 1130*/GRP (9.98/15.98)	NUYORICAN SOUL
43	49	26	**SHAKIRA** ● SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
44	32	14	**THE SUICIDE MACHINES** HOLLYWOOD 162048 (8.98/12.98)	DESTRUCTION BY DEFINITION
45	—	1	**OUT OF THE GREY** SPARROW 51563 (10.98/15.98)	(SEE INSIDE)
46	—	1	**DAFT PUNK** SOMA 42609/VIRGIN (10.98/16.98)	HOMEWORK
47	29	3	**SPEARHEAD** CAPITOL 31959* (10.98/15.98)	CHOCOLATE SUPA HIGHWAY
48	—	11	**GRUPO LIMITE** POLYGRAM LATINO 533302 (7.98/12.98)	PARTIENDOME EL ALMA
49	42	2	**RICK BRAUN** BLUEMOON 92743/AG (10.98/16.98)	BODY AND SOUL
50	—	63	**KENNY WAYNE SHEPHERD** ● GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS

POPULAR•UPRISINGS™

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

GROUNDWORK: Better known for his production work on such songs as **Playa Poncho's** "Whatz Up, Whatz Up," **B-Rock** is beginning to reach a mass audience of his own as part of **B-Rock & the Bizz**.

The group has a red-hot radio hit on its hands with its first single, "My Baby Daddy,"



Meet Swap. Ednaswap, whose album "Wacko Magneto" was released March 4 on Island, will open for No Doubt May 24 through June 1. Ednaswap is also performing several West Coast dates during May. Its single, "Clown Show," which was originally included on the act's self-titled 1995 debut, was shipped to mainstream rock stations April 1.

which borrows the loop from the Emotions' 1977 No. 1 R&B hit, "Best Of My Love."

The song is growing exponentially at mainstream R&B stations, picking up 239 spins for the week ending April 6, according to Broadcast Data Systems.

R&B KDKS Shreveport, La., music director **Gentleman George** says although he was not overly enthusiastic about the song, listener demand dictated that the station begin spinning the track.

"We're playing this song based *strictly* on the phones," he says. "This is more or less a [track] we weren't going to play, but based on the overwhelming calls, we had to. I would say that we're actually not playing it as much as we are getting calls for it."

According to representatives from the band's label, Tony Mercedes Records, B-Rock & the Bizz have been recording new songs in Tampa, Fla., for a forthcoming June release.

Until then, the track can be found on the Tony Mercedes/LaFace/Arista compilation album, "Dia Baas Game Real," which will be released April 29.

READY TO RUMBLE: **John Ondrasik** has taken an interesting, if somewhat circuitous, path toward his final arrival as the singer/songwriter for EMI act **Five For Fighting**.

After spending time in and out of various Los Angeles bands since his early teens, graduating from UCLA with a degree in math, landing a publishing deal, and "writing some really bad songs," Ondrasik is finally getting an audience with "Message For Albert," Five For Fighting's March 11 debut.

The artist, who says he typically writes 100 songs a year, is anything if not prolific. The 12 tracks found on "Message For Albert" were whittled down from an original 80, he says.

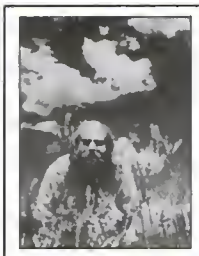
"We just tried to pick the best songs in whatever genre," says Ondrasik. "We could have had a record that was all love songs, but we didn't want selections of one type of music. You need song's like [the upbeat single] 'Bella's Birthday Cake' to get people to listen to the love songs on the album."

ROADWORK: If you're in the Pennsylvania area, be sure to catch Interscope rock act **Huffamoose** during dates leading up to the June 17 release of its album, "We've Been Had Again." The band's gigs in Philadelphia include May 3 at the Grape Street Pub and May 16 at both Penn State University and the North Star Bar.

Magnet, whose album "Don't Be A Penguin" will be released by PC Music May 6, opens its club tour Friday (25) at Maxwell's in Hoboken, N.J.

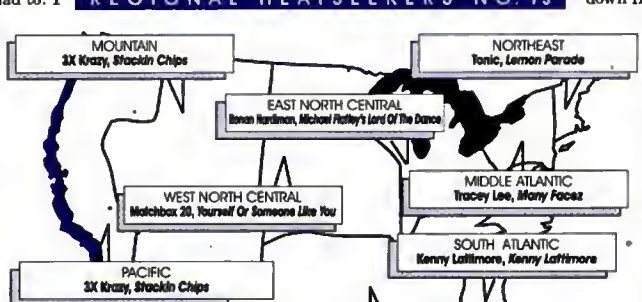
HighTone artist **Julie Miller** opens a series of dates for **Emmylou Harris**, including April 27 at the Merle Watson Festival in Wilkesboro, N.C. Miller's album, "Blue Pony" bows Tuesday (22).

Vanguard recording act **Venice** begins a promotional tour to triple-A radio stations in the Western U.S. April 28 at KCSR Austin, Texas. The group's album, "Born And Raised," was released March 18.



Freak Out. "Let The Freak Flag Fly," the first full-length from Tranquility Bass, aka Mike Kandel, bowed April 15 on Caroline. A video for the first single, "We All Want To Be Free," was directed by MTV's "Amp" creator/director Todd Mueller. The song will also be included on tha compilation "MTV's Amp," which will be released May 6 by Caroline (Declarations of Independents, Billboard, April 19).

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

PACIFIC

1. 3X Krazy Stackin Chips
2. Third Eye Blind Third Eye Blind
3. Reel Big Fish Turn The Radio Off
4. Kenny Lattimore Kenny Lattimore
5. Sneaker Pimps Becoming X
6. The London Suede Coming Up
7. Eric Benet True To Myself
8. Banda El Recado Tributo A Juan Gabriel
9. Ronan Hardiman Michael Flatley's Lord Of The Dance
10. Tracey Lee Many Facez

SOUTH CENTRAL

1. Three 6 Mafia The End
2. Matchbox 20 Yourself Or Someone Like You
3. David Kersh Goodnight Sweetheart
4. Kenny Lattimore Kenny Lattimore
5. Tonic Lemon Parade
6. Freak Nasty Controversee... That's Life...
7. Cledus "T." Judd I Stoled This Record
8. 3X Krazy Stackin Chips
9. La Diferencia Canta Conmigo
10. Michael Salgado Recuerdo Especial



Back To Back. Warner Nashville recording artist Anita Cochran, whose debut album, "Back To You," will be released Tuesday (22), will appear May 13 on TNN's "Prime Time Country" (Music to My Ears, Billboard, March 15). Cochran follows that appearance May 17 with her Grand Ole Opry debut. TNN will also broadcast the event.

Wilson's Approach Is Refined

Columbia Singer Targets R&B Audiences

■ BY J.R. REYNOLDS

LOS ANGELES—Although her music has always been influenced by R&B sensibilities, consummate vocalist Nancy Wilson has traditionally been regarded by consumers as more of a jazz artist. However, that could change as her label, Columbia, positions "If I Had My Way," Wilson's latest project, as an R&B album.


WILSON

Slated for release June 3, the label's goal is to market Wilson's set as an R&B radio-friendly project. "Because Nancy's music has been perceived as jazz, it has reduced her project's marketing opportunities," says Michael Mauldin, Columbia Records Group senior VP and Columbia Records black music executive VP. "By positioning her more R&B, our hope is to gain more airplay, which will allow more mature listeners to rediscover her and allow younger consumers to discover her for the first time."

A self-described salon singer, Wilson agrees that R&B has always been a part of her repertoire. "People who come to my shows know that I've always done it," she says, "but on this album, we're just emphasizing that aspect of my music more."

Wilson's association with jazz became entrenched in the minds of consumers and the media as a result of her success in the early '60s with such jazz artists as Cannonball Adderley and her affinity for popular standards.

The artist's last album, 1994's "Love Nancy," while creatively sound, was commercially recognized by a narrow band of core consumers. In an effort to broaden her fan base with more contemporary R&B audiences, "If I Had My Way" features the production work of Michael J. Powell, Randy Jackson, Kenneth Crouch, Barry J. Eastmond, and Skip Scarborough. The set also taps such writers as Eastmond, Gordon Chambers, Diane Warren, and Larry Loftin.

"We're getting some better lyrics from today's writers," says Wilson, "songs that have attitude and are good for women to listen to."

The set, while carrying more R&B tones, still maintains Wilson's own specific musical essence—emotional vocals that are tempered by disciplined restraint, over laid-back but sturdy rhythms and melodies.

"Sweet Love," the first single, offers a seemingly effortless performance by Wilson. Written by Robert Jerald, Ricky Jones, and Melissa Ritter and produced by Jerald, Jackson, and Ritter, the song is an ideal introduction to

(Continued on next page)



No Hoodlums Here. PMP/Loud vocalist L.V. stands with jazz man John Clayton and executives after recording a cover of the blues tune "Basin Street Blues." The track will appear on the "Hoodlum" soundtrack, slated for release by Loud in July, and features performances by acts such as Erykah Badu, Wu-Tang Clan, Queen Latifah, SWV, Faith Evans, Tony Rich, Adriana Evans, Rahsaan Patterson, Davina, Big Bub, and Chico DeBarge. Pictured, from left, are Clayton, L.V., RCA A&R senior VP Ron Faire, and Frank Mancuso Jr., the film's producer.

Artist Joe To Be A Player For Jive With 'All That I Am'

■ BY SHAWNEE SMITH

NEW YORK—Jive Records plans to repeat artist Joe's recent soundtrack success as it works "Don't Wanna Be A Player" from the "Booty Call" soundtrack. The hope is that "Don't Wanna Be A Player" will set up Joe's upcoming LP, "All That I Am," which is scheduled for release June 17.

After selling a modest 27,000 units of his 1993 Mercury album, "Everything," according to SoundScan, the soulful singer back in 1995 with the hit "All The Things (Your Man Won't Do)" from the "Don't Be A Menace To South Central . . ." soundtrack on Island. The song peaked at No. 2 on the Hot R&B Singles chart and sold an impressive 708,000 units, according to SoundScan.

"We're trying to take the success Joe already has [from All The Things'] and increase it with 'Don't Wanna Be A Player'" says James "Jaxx" Jordan, Jive's VP of black music marketing.

A romantic ballad expressing Joe's desire to settle down with one woman, Jordan believes "Don't Wanna Be A Player" is the perfect introduction to the artist's "relationship-friendly" album.

"His music penetrates your soul," says Jordan. "[It] lets women know it's all right to have a good guy, and it doesn't alienate male listeners. It says things men want to say, but he makes it easier for the person to buy the record than to try to write it themselves."

Joe hopes "All That I Am" will help establish him as a romantic balladeer amid the bevy of popular hard-core and grind type acts currently in the market.

"Joe writes about love and not sex,"

says Tee Williams, senior director of creative services at Zomba music publishing. "He expresses sweet sentiments." Williams signed Joe to a publishing deal in 1991 and helped shop his solo and soundtrack deals at Mercury, Island, and Jive.

Joe's "sweet sentiments" permeate "All I Am," which features songs cowritten with Gary Baker (All-4-One's "I Swear") and Jellyn "Skimser (Billy Ocean's "Colour Of Love").

"They had the facility for phrasing things as it relates to a more interesting and not cliché," says Williams. "So this album is more stylized; there's a definite sophistication he's trying to convey."

"I want to bring back the romance to R&B," says the 24-year-old Joe, who is writing songs for Tamia and himself to be featured on the "Speed 11" soundtrack.

"I'm trying to set a standard lifestyle and pattern that can be respected. I talk about relationships from a female and male perspective—how they work, the good times and the bad times—I talk about it all. I want people to get that good feeling that they get when they get if they went to an O'Jays concert."

Joe will premiere his brand of romantic R&B during a six-piece band at Impact's Super Summit XI convention April 18 in Miami. He will also do a mini-promotional tour in select cities.

The best thing we could do for Joe is to let his vocals set him apart," says Jordan. "His vocals speak more loudly than anything I could come up with, as we're trying to have him do radio con-

(Continued on next page)

Kedar Readies 'Timeless' Set By Big Bub; N2K Issues A Very 'Instrumental History Of Jazz'

SET-UP KINGS: Even as Kedar Entertainment artist **Erykah Badu** continues selling through the stratosphere, the Universal-distributed label has begun the groundwork for its next releases.

Among them are "Timeless," by **Big Bub**, formerly of the group **Today**. His debut solo set is slated for release sometime in August. "Need Your Love," the artist's first single, features rap work by Queen Latifah and Heavy D and is scheduled for release in late June. Meantime, listen for "Zoom," Bub's contribution to the "Hoodlum" soundtrack, released on Loud.

Also on tap at Kedar is the September-scheduled release on songwriter/artist **Chico DeBarge**, whose untitled set is produced by the vocalist and his brother **El DeBarge**. "Iggin' Me" is the set's August-due first single. Chico DeBarge also has a track on the "Hoodlum" soundtrack, titled "No Guarantee."

TIME WARP: In response to the demand for vinyl on the part of collectors, mix-show jocks, and club DJs, Jive is bowing its "Classic 12" series. The first 12-inch release, due June 25, is "Bonita Applebum" backed with "I Left My Wallet In El Segundo," by **A Tribe Called Quest**. The second 12-inch, "Check The Rhime"/"Award Tour," is also by Tribe and hits stores May 9, followed by the group's forthcoming LP "Midnight Marauders" May 23. Each 12-inch will bear graffiti-style artwork that has a back-in-the-day nostalgia.

MUSIC RACK: N2K's two-enhanced-CD (ECD) boxed set "The Instrumental History Of Jazz" boasts a comprehensive study of instrumental jazz. As much an educational tool as it is entertainment, the set features 22 tracks of music and a 56-page booklet that includes discographies, liner notes, bibliography, and musician lists.

In addition to the multitude of musical work spanning jazz's 20th-century development, the ECDs include videos featuring Duke Ellington, Thelonious Monk, Miles Davis, and others. Consumers purchasing the package also receive 15 days of "free" Internet access via EarthLink Network, where N2K just happens to have a World Wide Web site.

The project was researched and written by professor **Dr. Willie L. Hill Jr.** and was produced by Hill and Carl Griffin in association with the International Assn. of Jazz Educators.

BOOKORNER: For all you drum aficionados, Face the Music Productions has issued "Give The Drummer Some! The Great Drummers Of R&B, Funk & Soul."

Distributed through Warner Bros. Publications and written by drummer **Jim Payne** and edited by PolyGram catalog development group A&R director **Harry Weinger**, the 276-page softcover book offers percussion fans a limited history and interesting commentary on many of R&B's finest drummers. Wisely, in his preface, the author makes mention of worthy drummers who, for logistical reasons, didn't make the book. Also included with the book is an educational CD bearing 120 drum rhythms, 90 of which the author recorded.

BOTTLES OF BEER ON THE WALL: Contrary to the April 5 item in this space, **En Vogue's Dawn Robinson**, who recently signed a solo deal with **Dr. Dre's Aftermath**, will not be staying with the Elektra act. Some of the tracks on the revamped trio's "EVE" set, slated for release June 17, will feature Robinson vocals.

"Whatever," produced by **Babyface**, is the throwaway's first single from the album and hits programmers' desks May 19.



by J. R. Reynolds

REPRESENTING: New Line Cinema feature "The Player's Club" marks the directorial debut of Priority rapper **Ice Cube**, who currently has a featured role in Sony's big snake flick, "Anaconda." "The Player's Club" centers around a woman's struggle to escape from the explosive, unstable environment of a Bryland, Ga., gentlemans' club.

The script was penned by Cube, who joins a cast that includes **Jamie Foxx, Bernie Mac**, and **Adele Givens**. No word yet on the soundtrack.

In addition to stretching his creative wings as director, the veteran industry soldier is also flexing some economic and political might by using an all-African-American production crew. What's next, the first black -owned and -run movie studio?

SISTA SOUL QUEEN: **Aretha Franklin**, who is currently recording her next Arista album, is also keeping busy through her company, Crown Productions. The company recently acquired the movie option to Random House biography "Jesse: The Life And Pilgrimage Of Jesse Jackson," by **Marshall Frady**.

Franklin is a lifelong friend of the civil-rights activist and will be co-producing the yet-to-be-scheduled biopic.

Soul Sister No. 1 is also gearing up her Arista-distributed joint venture World Class Records. The first act stepping to the plate is a gospel music performance by the New **Bethel Church Choir**, which was recorded earlier this year. The untitled set is scheduled for release this summer.



DATU FAISON'S

RHYTHM SECTION™

NOTORIOUS CHART-TOPPERS: With **the Notorious B.I.G.'s** "Hypnotize" (Bad Boy/Arista) claiming the Hot R&B Singles throne, Bad Boy earns the distinction of having across-the-board domination on seven Billboard charts. First-week sales of more than 111,000 units land the late B.I.G. a No. 2 entry on Hot 100 Singles Sales, while his label chief, **Puff Daddy**, holds down No. 1 on that list for the seventh straight week. "Hypnotize" also tops Hot R&B Singles Sales and Hot Rap Singles, both of which compile data based on a panel of R&B-leaning accounts.

B.I.G.'s Hot Shot Debut on Hot R&B Singles was pretty predictable, considering the title's more than 35 million impressions on 71 R&B monitored stations. Although radio played a significant role in the entry, sales accounted for more than 64% of the song's total chart points.

"We are at once astounded [by], saddened by, but greatly appreciative of our current chart success," says Bad Boy president **Kirk Burrowes**. "We are currently reworking our release schedule to answer these chart successes with the appropriate follow-up material."

Biggie also wears the crowns for a third week on Top R&B Albums and The Billboard 200; despite a 36% attrition on the latter chart, "Life After Death" still moved more than 197,600 units for the week. "I'll Be Missing You/We Love You Big Poppa" will be the next radio single from Puff Daddy, with proceeds going to B.I.G.'s three children.

MIND YOUR BIZ: B-Rock & the Bizz's "My Baby Daddy" (Tony Mercedes/LaFace/Arista) scoots 9-3 on Hot R&B Singles since picking up another 31% at core stores. "It's been our No. 1-selling single for two weeks in a row," says **Kendall Wilkes**, singles buyer at HMV Atlanta. "Last week alone, we moved nearly 100 singles, and the numbers should double over the Freaknic Weekend [which runs April 18-Sunday (20)]." The label and WVEE Atlanta are planning an outdoor performance by the act during the festivities.

SALES BOOST: "Emotions" by Chi-town rapper **Twista** (Creator's Way/Big Beat/Atlantic) rockets 96-71 on Hot R&B Singles since newly configured singles hit retail. The song was originally released via Chicago indie Creator's Way, the label responsible for **Do Or Die's** "Po Pimp," which featured Twista. "Emotions" charted in the Feb. 15 issue and peaked at No. 76 on Hot R&B Singles before being picked up last month by Big Beat/Atlantic. Twista made his mark in the rap scene in 1992 with "Runnin' Off At The Mouth," his first album under the moniker **Tongue Twista**. That same year, he was recognized as the world's fastest rapper by the Guinness Book of World Records. His second album, "Adrenaline Rush," hits stores May 27.

ROAMING UP YONDER: Rome's "I Belong To You (Every Time I See Your Face)" (RCA) jumps 10-8 on Hot R&B Singles after a 13% increase in audience impressions. The song hops 24-19 on Hot R&B Airplay, while an 11% increase at core stores bumps "I Belong" 8-4 on Hot R&B Singles Sales . . . Despite an 11% gain in audience impressions, **Toni Braxton's** "I Love Me Some Him"/"I Don't Want To" (LaFace/Arista) slips 12-15. Although the label had been working the latter track, many R&B stations leaned toward the former and had the song on their playlists for several months, so much so that in the April 18 issue of sister publication R&B Airplay Monitor, the track earned the Airpower distinction at No. 20 with 242 spins, according to Broadcast Data Systems. The lead track is being supported by 66 stations this week.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PRDMOTION LABEL)
1	—	1	**RUNAWAY** NUYORICAN SOUL FEAT INDIA (GIANT STEP/BLUE THUMB/GRP)
2	1	4	**SHOOBIE SHOOBIE (GIMME SOME OF YOUR SWEET COOKIE)** THE GABLZ (WARNER BROS.)
3	23	2	**I GAVE YOU EVERYTHING** 4 PM (NEXT PLATEAU)
4	4	8	**SWEET SEXY THING** NU FLAVOR FEAT ROGER (REPRISE/WARNER BROS.)
5	5	6	**SWEET THANG** IMPROMPZ (MOJAZZ/MOTOWN)
6	6	4	**COME ON EVERYBODY (GET DOWN)** US 3 (BLUE NOTE/CAPITOL)
7	8	9	**HOMIE LOVE** WILDLIFFE SOCIETY (BLUNT/TVT)
8	13	7	**YOU AIN'T RIGHT** TONYA (J TOWN/MALACO)
9	9	13	**WE GOT IT** JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND)
10	11	2	**YOUR ONLY LOVER** U MYND (LIL JOE)
11	14	3	**MOST OF ALL** MOTHER SUPERIA (4TH & BROADWAY/ISLAND)
12	7	3	**MY LOVE WON'T FADE AWAY** ZAKIYA (DV8/A&M)
13	—	11	**I GOT DAT FEELIN'** DJ KOOL (CLR)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
14	12	18	**BACK OF THE CLUB PART 2 (IT AIN'T OVER TILL IT'S OVER)** OTR CLIQUE (ALL NET)
15	—	1	**LET ME SEE YOU SQUIRREL** SQUIRREL (JIVE)
16	—	1	**YOU DON'T HAVE TO BE AFRAID** TAKE 6 (WARNER BROS.)
17	21	20	**TEAR DA CLUB UP** THREE 6 MAFIA (BRUTAL/PRIORITY)
18	—	15	**MASTA PLAN** THE LOST TRYBE OF HIP-HOP (RENEGADE/RAGING BULL)
19	19	7	**CLAP TO THIS** J-SLY (WCG/PURE/MERCURY)
20	—	19	**MACK DADDY** DISCO AND THE CITY BOYZ (KRUNCH/RIP-IT)
21	15	5	**SURVIVING THE GAME** RUFFTOWN MOB (LIL JOE)
22	16	6	**GIRLS OEM SUGAR** BEEMIE MAN (VP)
23	—	8	**LOCK DOWN** SAM "THE BEAST" (CLR)
24	22	4	**SHAKE WHATCHA MAMA GAVE YA** STIK-E & THE HOODS (PHAT WAX/STRICTLY RHYTHM)
25	—	1	**NOTHIN BUT DA BONE IN ME** FLESH-N-BONE (MO THUGS/DEF JAM/MERCURY)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted

R&B

NANCY WILSON

(Continued from preceding page)

R&B adult stations, according to Columbia executives.

"Sweet Love" is being considered for release during the second or third week of May. "Wish You Were Here," a duet between Wilson and Mercury artist Brian McKnight, is another track under consideration as a single.

At press time, a clip for the first single had not been scheduled. However, Mauldin says, videos for subsequent releases, such as the McKnight duet, are possible.

"You have to take into account the kinds of clips that the shows are readily airing," says Mauldin. "It might make more financial sense to do more with her on the road.

"We don't want to push this project down anybody's throats, so we're prepared to stay with this project," he says.

Columbia plans to center its marketing campaign for "If I Had My Way" around Black History Month in June. "Because of its historic significance, and because Nancy celebrated her 60th birthday this year, and this is the 60th album that she's recorded on, we felt this was a great opportunity to place some focus on one of America's richest music treasures," Mauldin says.

The label began promoting Wilson's set in February during a Las Vegas performance on Valentine's Day. In addition to attempting to gain awareness through print interviews and music reviews, the label is planning a New York promotional concert in late April or early May.

"Our focus is to generate enough of a buzz from that show to gain major television and radio interest," says Mauldin.

Columbia plans to record the performance and incorporate it into an electronic press kit.

Since extensive performing has always been a staple for Wilson ("That's what I do best, and I'd never record something I could perform every night," she says), Columbia hopes to tap into the concert-going audience for additional album sales by souping up her regular trio with more instrumentalists on key dates around the country.

"The involvement of more players will better represent what her album is all about, creatively," Mauldin says.

A retail promotional tour is under consideration; however, it would be very selective and not commence until after the album has been released, and the music has had a chance to ferment in the ears of consumers.

JOE

(Continued from preceding page)

certs, morning shows, talk shows, whatever."

"Don't Wanna Be A Player" was serviced to radio March 10. The video was serviced March 28. The print advertising campaign will target the July issues of such music magazines as Vibe and Black Beat and several fashion mags. TV spots are slated to run two weeks prior to the set's release on BET, the Box, and local cable outlets.

A second single, yet to be determined, will be released after the album streets.

An international promo tour is currently being scheduled that includes visits to the U.K. and Japan this summer.

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	NEW ▶		1	**HYPNOTIZE** (C) (D) BAD BOY 79092/ARISTA	◆ THE NOTORIOUS B.I.G. 1 week at No. 1
				★★★ GREATEST GAINER ★★★	
2	4	38	3	**MY BABY DADDY** (C) (D) (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	◆ B-ROCK & THE BIZZ
3	1	1	14	**CAN'T NOBODY HOLD ME DOWN** ▲ (C) (D) (T) (X) BAD BOY 79083/ARISTA	◆ PUFF DADDY (FEAT. MASE)
4	2	2	11	**I'LL BE** (C) (D) (T) VIOLATOR/DEF JAM 574028/MERCURY	◆ FOXY BROWN FEATURING JAY-Z
5	3	3	9	**BIG DADDY** ● (C) (D) (T) UPTOWN 56039/UNIVERSAL	◆ HEAVY D
6	5	5	7	**I SHOT THE SHERIFF** (C) (D) (T) G FUNK/DEF JAM 573554/MERCURY	◆ WARREN G
7	8	7	4	**JAZZY BELLE** (C) (D) (T) (X) LAFACE 24224/ARISTA	◆ OUTKAST
8	7	6	37	**LET ME CLEAR MY THROAT** (C) (T) (X) CLR/AMERICAN 17441/WARNER BROS.	◆ DJ KOOL
9	6	4	10	**GHETTO LOVE** ● (C) (D) (T) (X) SO SO DEF 78527/COLUMBIA	◆ DA BRAT FEATURING T-BOZ
10	9	8	11	**THE THEME (IT'S PARTY TIME)** (C) (D) (T) BYSTORM 56124/UNIVERSAL	◆ TRACEY LEE
11	10	11	8	**GANGSTAS MAKE THE WORLD GO ROUND** (C) (D) (T) LENCH MOB 53264/PRIORITY	◆ WESTSIDE CONNECTION
12	11	10	5	**SHO NUFF** (C) (D) (T) SUAVE HOUSE 1602/RELATIVITY	◆ TELA FEATURING EIGHTBALL & MJG
13	12	9	30	**OA' OIP** ● (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	◆ FREAK NASTY
14	NEW ▶		1	**STOP THE GUNFIGHT** TRAPP FEAT 2PAC, NOTORIOUS B.I.G. (C) DEFF TRAPP 9269/INTERSOUND	
15	21	20	20	**RUNNIN'** 2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH (C) (X) MERGELA/SOLAR 7013#/HINES	
16	13	12	22	**COLD ROCK A PARTY** ● (C) (D) (M) (T) (X) EASTWEST 64212/EEG	◆ MC LYTE
17	14	13	29	**NO TIME** ● (C) (D) (T) UNBEAS/BIG BEAT 98044/AG	◆ LIL' KIM FEATURING PUFF DADDY
18	18	23	10	**T.O.N.Y. (TOP OF NEW YORK)** (C) (D) (T) PENALTY 7193 TOMMY BOY	◆ CAPONE-N-NOREAGA
19	16	15	12	**I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME)** (C) (D) (T) NO LIMIT 53261/PRIORITY	◆ TRU FEAT ICE CREAM MAN (MASTER P)
20	20	19	6	**STEP INTO A WORLD (RAPTRUE'S DELIGHT)** (T) JIVE 42442*	◆ KRS-ONE
21	15	14	9	**DO G'S GET TO GO TO HEAVEN?** (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 574030/MERCURY	◆ RICHIE RICH
22	19	30	3	**GONNA LET U KNOW** (C) (D) (T) ISLAND 854914	◆ LIL BUO & TIZONE FEAT. KEITH SWEAT
23	25	25	5	**WU-RENEGADES** (C) (D) (T) WU TANG 53267/PRIORITY	◆ KILLARMY
24	17	17	14	**WHATEVA MAN** (C) (D) (T) DEF JAM 574026/MERCURY	◆ REDMAN
25	23	16	23	**LUCHINI AKA (THIS IS IT)** (C) (T) PROFILE 5458	◆ CAMP LO
26	30	28	5	**ME OR THE PAPES** (C) (T) (X) PAYDAY/LONDON 531100/ISLAND	◆ JERU THE DAMAJA
27	27	27	5	**THAT'S RIGHT** ◆ DJ TAZ FEATURING RAHEEM THE DREAM (C) (T) (X) BREAKAWAY/SUCCESS 58641/EMI	
28	24	21	13	**THINGS'LL NEVER CHANGE/RAPPER'S BALL** (C) (D) (T) (X) SICK WID IT 42436/JIVE	◆ E-40 FEAT BO-ROCK
29	22	18	9	**HIP-HOPERA** ◆ BOUNTY KILLER FEATURING THE FUGEES (C) (D) (T) BLUNT/VP 1464-TVT	
30	28	26	6	THE CYPHER: PART 3 ◆ FRANKIE CUTLASS FEAT. CRAIG G., ROXANNE SHANTE, BIZ MARKIE & BIG DADDY KANE (C) (D) (T) VIOLATOR 1576/RELATIVITY	
31	NEW ▶		1	**IT'S THE PEE '97** (M) (T) (X) RELATIVITY 1590*	◆ PMD (FEATURING MOBB DEEP)
32	26	22	18	**GET UP** (C) (D) (T) UNIVERSAL 56032	◆ LOST BOYZ
33	RE-ENTRY		4	**EMOTIONS** (C) (D) (M) (T) (X) CREATOR'S WAY/BIG BEAT 98025/ATLANTIC	◆ TWISTA (FEATURING J.P.)
34	35	—	2	**KEEP IT ON THE REAL** (C) (D) NOO TRYBE 38584/VIRGIN	◆ 3X KRAZY
35	38	—	6	**TIGHT TEAM** (C) (T) (X) RAW TRACK 1297	SHAMUS FEATURING FLU
36	29	29	6	**MOVE IT IN MOVE IT OUT** (C) (D) (T) NEXT PLATEAU 1435	◆ DERELECT CAMP
37	34	34	9	**DO THE DAMN THING** (C) (D) (T) LIL JOE 893	◆ THE 2 LIVE CREW
38	33	31	21	**NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON")** (C) (D) (T) BUZZ TONE 53263/PRIORITY	◆ MACK 10 & THA DOGG POUND
39	36	33	46	**HOW DO U WANT IT/CALIFORNIA LOVE** ▲ (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	◆ 2PAC (FEAT. KC & JOJO)
40	31	24	21	**WHAT THEY DO** (C) (D) (T) DGC 19[illegible]/GEFFEN	◆ THE ROOTS
41	NEW ▶		1	**FEELIN' IT** (C) (D) (T) ROC-A-FELLA 53272/PRIORITY	◆ JAY-Z
42	39	37	6	**THE ULTIMATE** (C) (D) (T) (X) BIG BEAT 98027/AG	◆ ARTIFACTS
43	32	32	17	**LOVE ME FOR FREE** (C) (T) ZOO 342[illegible]/VOLCANO	◆ AKINYELE
44	RE-ENTRY		3	**2 MUCH BOOTY (IN OA PANTS)** (C) (T) (X) RAP-A-LOT 4-[illegible]/RAN	SOUNDMASTER T
45	37	35	19	**SPACE JAM (FROM "SPACE JAM")** (C) (D) (T) (X) WARNER SUNSET/BIG BEAT 87018/AG	QUAD CITY OJ'S
46	41	40	32	**BOW OOWN** (C) (D) (T) LENCH MOB 53227/PRIORITY	◆ WESTSIDE CONNECTION
47	43	42	22	**RUFF RIDE/RUFF RIDA** (C) (T) (X) BEFORE DAWN 105/TOUCHWOOD	◆ FRAZE
48	40	44	12	**YARDCORE** (C) (D) (T) DELICIOUS VINYL 4003/RED ANT	◆ BORN JAMERICANS
49	42	41	3	**COME ON EVERYBODY (GET DOWN)** (C) (T) (X) BLUE NOTE 58610/CAPITOL	◆ US 3
50	44	45	25	**STREET DREAMS** ● (C) (D) (M) (T) (X) [illegible]	◆ NAS

◯ Records with the greatest sales gains this week ◆ Videoclip availability ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable (C) Cassette single availability (D) CD single availability (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications, and SoundScan, Inc

Billboard® HOT R&B SINGLES™

APRIL 26, 1997

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1/Hot Shot Debut ★★★		
1	NEW▶		1	**HYPNOTIZE** 1 week at No. 1 D.NOLLETTE,R.P.LAWRENCE,S.COMBS,C.WALLACE,S.COMBS,D.JANELETTE,R.LAWRENCE,A.ARMER,R.BADAZZ,K.WALTERS,D.DAVIS	◆ THE NOTORIOUS B.I.G. (C) (D) (T) NO LIMIT 53261/PRIORITY	1
2	2	4	4	**FOR YOU I WILL (FROM "SPACE JAM")** ● D.FOSTER (D.WARREN)	◆ MONICA (C) (D) ROWDY/WARNER SUNSET 87003/ATLANTIC	2
3	9	—	2	**MY BABY DADDY** B.AGEE (L.AGEE,B.AGEE,M.WHITE,A.MCKAY)	◆ B-ROCK & THE BIZZ (C) (D) (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	9
4	2	9	9	**CUPID** A.HENNINGS (A.HENNINGS,C.SILLS,D.JONES,M.KEITH,M.SCANDRICK,Q.PARKER)	◆ 112 (C) (D) (V) BAD BOY 79087/ARISTA	6
5	6	6	6	**BIG DADDY** ● T.DOFAT,HEAVY D,T.DOFAT,HEAVY D,H.BROWN)	◆ HEAVY D (C) (D) (T) UPTOWN 56639/UNIVERSAL	9
6	1	2	17	**IN MY BED** ▲ D.SIMMONS,I.R.BROWN,R.B.STACY,D.SIMMONS)	◆ DRU HILL (C) (D) ISLAND 854854	1
7	4	1	14	**CAN'T NOBODY HOLD ME DOWN** ▲ L.[illegible],M.[illegible],M.[illegible],L.[illegible],M.BETHEA,S.PRESTON,M.M.JR.,R.ROBINSON)	◆ PUFF DADDY (FEATURING MASE) (C) (D) (T) (X) BAD BOY 79084/ARISTA	1
8	10	11	8	**I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)** G.BAILLERGEAU,V.MERRITT,G.BAILLERGEAU)	◆ ROME (C) (D) RCA 64759	8
9	3	3	11	**GET IT TOGETHER** ● D.JONES (D.JONES)	◆ 702 (C) (D) BIV 10 860612/MOTOWN	3
10	6	5	11	**I'LL BE** POKE & TONE,S.CARTER,J.C.OLIVER,S.J.BARNES,A.WINBUSH,P.MOORE)	◆ FOXY BROWN FEATURING JAY-Z (C) (D) (T) (X) LAFACE/DEF JAM 67422/MERC./RY	5
11	8	7	13	**WHAT'S ON TONIGHT** DEVANTE (M.JOHDAN,DEVANTE,J.E.JONES)	◆ MONTELL JORDAN (C) (D) (T) DEF JAM 574032/MERCURY	7
12	11	10	5	**YOU DON'T HAVE TO HURT NO MORE** MINT CONDITION (K.LEWIS)	◆ MINT CONDITION (C) (D) (T) (V) (X) PERSPECTIVE 58756/A&M	10
13	13	15	15	**RETURN OF THE MACK** M.MORRISON,P.CHILL (M.MORRISON,P.CHILL)	◆ MARK MORRISON (C) (D) (T) (X) ATLANTIC 84868	13
14	14	17	5	**FOR YOU** B.J EASTMOND (K.LERUM)	◆ KENNY LATTIMORE (C) (D) COLUMBIA 78456	14
15	12	12	5	**I LOVE ME SOME HIM/I DON'T WANT TO** SOULSHOCK,KARLIN,K.KELLY (A.MARTIN,G.STEWART,SOULSHOCK,KARLIN,R.KELLY)	TONI BRAXTON (C) (D) LAFACE 24229/ARISTA	12
16	15	9	14	**ON & ON** ● B.FLOWERS,J.JAMAL (E.BADU,J.JAMAL)	◆ ERYKAH BADU (C) (D) (T) KEDAR 56002/UNIVERSAL	1
17	17	18	8	**LET IT GO (FROM "SET IT OFF")** K.CROUCH (K.CROUCH,G.MCKINNEY,R.PENNON)	◆ RAY J (C) (D) (M) (T) (X) EASTWEST 64206/EEG	17
18	18	16	7	**I SHOT THE SHERIFF** WARREN G (B.MARLEY,L.PARKER,TONY C.,E.SERMON,P.SMITH)	◆ WARREN G (C) (D) (T) G FUNK/DEF JAM 573564/MERCURY	16
19	16	13	13	**EVERY TIME I CLOSE MY EYES** ● BABYFACE (BABYFACE)	◆ BABYFACE (C) (D) (V) (X) EPIC 78485	5
20	20	21	10	**HARD TO SAY I'M SORRY** ● BABYFACE,P.CETERA,R.FOSTER)	◆ AZ YET FEATURING PETER CETERA (C) (D) (T) (V) (X) LAFACE 24223/ARISTA	20
21	21	22	7	**HEAD OVER HEELS** MCGREGORY,POKE & TONE,M.MCGREGORY,N.JONES,S.BARNES,J.C.OLIVER,M.WILLIAMS,S.MOLTKE	◆ ALLURE FEATURING NAS (C) (D) (T) TRACK MASTERS/CRAVE 78502/EPIC	17
22	19	14	7	**REQUEST LINE** KAY GEE,E.LIGHTY,M.ALLIVILLE,K.GEE,D.LIGHTY,N.ASHFORD,V.SIMPSON)	◆ ZHANE (C) (D) (T) (X) ILLTOWN 86/IE, 4/MOTOWN	9
23	24	24	33	**LET ME CLEAR MY THROAT** DJ KOOL,S.JANIS,F.DERBY (DJ KOOL)	◆ DJ KOOL (C) (T) (X) CLR/AMERICAN 17441/WARNER BROS.	21
24	22	19	10	**I'M NOT FEELING YOU** FUNKMASTER FLEX (M.BRYANT,J.SYLVESTER,F.HARVEY)	◆ YVETTE MICHELE (C) (D) (T) LOUD 64790	12
25	26	26	3	**JAZZY BELLE** ORGANIZED NOIZE (ORGANIZED NOIZE,A.BENJAMIN,A.PATTON)	◆ OUTKAST (C) (D) (T) (X) LAFACE 24224/ARISTA	25
26	25	25	11	**THE THEME (IT'S PARTY TIME)** D.ANGELETTE,R.LAWRENCE,T.LEE,D.ANGELETTE,R.LAWRENCE,C.HARMON,C.NAPPOLEON,J.LLOYD)	◆ TRACEY LEE (C) (D) (T) BYRUM 561,4/UNIVERSAL	19
27	27	23	20	**I BELIEVE I CAN FLY (FROM "SPACE JAM")** ▲ R.KELLY (R.KELLY)	◆ R. KELLY (C) (D) (T) (V) (X) WARNER SUNSET/ATLANTIC 42422/JIVE	1
28	28	27	26	**OA' DIP** ● FREAK NASTY (FREAK NASTY)	◆ FREAK NASTY (C) (T) (X) HARD HOOD/POWER D1 2[illegible]/RIAD	16
29	33	36	8	**JUST THE WAY YOU LIKE IT** STEVIE J. (S.JORDAN,K.PRICE,STUART,GORRIE,WHITE,FERRONE)	◆ TASHA HOLIDAY (C) (D) (T) MCA 55090	29
30	23	20	10	**GHETTO LOVE** ● D.[illegible],DA BRAT,J.FRANKLIN,JOY CANDRICE,L.DEBARGE,C.RIDDENHOUR,H.SHOCKLEE)	◆ DA BRAT FEATURING T-BOZ (C) (D) (T) (X) SO SO DEF 78501/COLUMBIA	11
31	30	31	8	**GANGSTAS MAKE THE WORLD GO ROUND** ICE CUBE (ICE CUBE,MACK 10,W.C.,C.SAMSON,T.BELL,L.CREED)	◆ WESTSIDE CONNECTION (C) (D) (T) LENCH MOB 53264/PRIORITY	30
32	32	32	5	**SHO NUFF** J.PHA (S.ARRINGTON,P.ALEXANDER,W.ROGERS)	◆ TELA FEATURING EIGHTBALL & MJG (C) (D) (T) SUAVE HOUSE 1602/RELATIVITY	32
33	34	30	25	**DON'T LET GO (LOVE) (FROM "SET IT OFF")** ▲ ORGANIZED NOIZE (ORGANIZED NOIZE,A.MARTIN,I.MATIAS,M.ETHERIDGE)	◆ EN VOGUE (C) (D) (M) (T) (V) (X) EASTWEST 64231/EEG	1
34	31	28	34	**WHAT KIND OF MAN WOULD I BE** ● MINT CONDITION (L.WADDELL)	◆ MINT CONDITION (C) (D) (V) (X) PERSPECTIVE 58755/A&M	2
				★★★ Greatest Gainer/Sales ★★★		
35	55	55	10	**FULL OF SMOKE** CHRISTION (POETRY MAN)	◆ CHRISTION (C) (D) (T) (X) ROC-A-FELLA/DEF JAM 573786/MERCURY	35
36	36	40	3	**COME ON** D.ALLAMBY (B.LAWRENCE,D.ALLAMBY)	◆ BILLY LAWRENCE FEATURING MC LYTE (C) (D) (T) (X) EASTWEST 64239/EEG	36
37	38	44	6	**STEP INTO A WORLD (RAPTURE'S DELIGHT)** J.WEST (L.PARKER,J.WEST,D.HARRY,C.STEIN,H.PALMER)	◆ KRS-ONE (T) JIVE 42442*	37
38	29	29	7	**STEP BY STEP (FROM "THE PREACHER'S WIFE")** S.LIPSON (A.LENNOX)	◆ WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 13312	29
39	35	34	26	**KNOCKS ME OFF MY FEET/YOU SHOULD KNOW** D.WHITTINGTON,E.TERRELL,MOOKIE,S.WONDER,D.JONES,MOOKIE E.FERRELL)	◆ DONELL JONES (C) (D) (T) (V) (X) LAFACE 24210/ARISTA	14
40	45	47	11	**SUMTHIN' SUMTHIN' (FROM "LOVE JONES")** MUSIZE (MUSIZE,WARE)	◆ MAXWELL (T) COLUMBIA 78477*	23
41	NEW▶		1	**STOP THE GUNFIGHT** TRAPP (2PAC,THE NOTORIOUS B.I.G.,J.PARKER)	TRAPP FEATURING 2PAC, NOTORIOUS B.I.G. (C) DEFF TRAPP 9269/INTERSOUND	41
42	37	33	27	**UN-BREAK MY HEART** ▲ D.FOSTER (D.WARREN)	◆ TONI BRAXTON (C) (D) (M) (T) (V) (X) LAFACE 24200/ARISTA	2
43	43	35	25	**YOU DON'T HAVE TO WORRY/I'M STILL IN LOVE WITH YOU** ● J.JAM,LEWIS,COMBS,C.THOMPSON,U.HARRIS,A.LEWIS,S.COMBS,C.THOMPSON,HEAVY D,Q.PARKER,D.JONES,M.SCANLAN,ROI	◆ NEW EDITION (C) (D) (M) (T) (X) MCA 55264	7
44	40	39	30	**NOBODY** ▲ K.SWEAT (K.SWEAT,F.SCOTT)	◆ KEITH SWEAT FEATURING ATHENA CAGE (C) (D) (T) (V) (X) ELEKTRA 64245/EEG	1
45	49	54	4	**OON'T KEEP WASTING MY TIME** T.PENDERGRASS,J.SALAMONE,L.SALAMONE,T.PENDERGRASS,J.YUDKIN)	TEDDY PENDERGRASS (C) (D) SUREFIRE 18002	45
46	48	45	20	**I CAN MAKE IT BETTER** L.VANDROSS,M.MILLER (L.VANDROSS,M.MILLER)	◆ LUTHER VANDROSS (C) (D) (V) (X) LV 78466/EPIC	15
47	42	43	14	**WHATEVA MAN** E.SERMON (E.SERMON,R.NOBLE)	◆ REDMAN (C) (D) (T) DEF JAM 574026/MERCURY	18
48	39	38	29	**NO TIME** ● S.COMBS,STEVIE J. (K.JONES,S.COMBS,S.JORDAN,J.BROWN)	◆ LIL' KIM FEATURING PUFF DADDY (C) (D) (T) UNDEAS/BIG BEAT 98044/ATLANTIC	9
49	41	37	22	**COLD ROCK A PARTY** ● R.SMITH,S.COMBS,D.ANGELETTE,STEVIE J.,P.LAWRENCE (MC LYTE,R.SMITH,B.RICHARDS,N.ROGERS)	◆ MC LYTE (C) (M) (T) (X) EASTWEST 64212/EEG	5
50	44	42	18	**I BELIEVE IN YOU AND ME/SOMEBODY BIGGER THAN YOU AND I (FROM "THE PREACHER'S WIFE")** ▲ M.WARREN,D.FOSTER,W.HOUSTON,R.MINCR (D.WOLFERT,S.LINZER,J.LANGE,N.HEATH,S.BURKE)	◆ WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 13293	4
51	17	46	17	**I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME)** MC B.BUCK,KLC,CRAIG B (MASTER P,SILKA THE SHOCKER,M.A.X)	◆ TRU FEAT. ICE CREAM MAN (MASTER P) (C) (D) (T) NO LIMIT 53261/PRIORITY	17
52	46	41	17	**TEARS** A.WINBUSH,R.ISLEY (BABYFACE)	◆ THE ISLEY BROTHERS (C) (D) T-NECK 854862/ISLAND	12
53	56	73	9	**GONNA LET U KNOW** TIZONE (TIZONE)	◆ LIL BUD & TIZONE FEATURING KEITH SWEAT (C) (D) (T) ISLAND 854914	53
54	53	50	18	**GET UP** C.KENT,MR.SEX (MR. CHEEKS,F.TAH)	◆ LOST BOYZ (C) (D) (T) UNIVERSAL 56032	31
				★★★ Greatest Gainer/Airplay ★★★		
55	63	63	4	**CALL ME (FROM "BOOTY CALL")** SHORTY,B.TOO SHORT (T.SHAW,K.JONES,S.JORDAN)	◆ TOO SHORT & LIL' KIM (T) JIVE 42447*	55
56	57	61	4	**SWEET LOVE** M.J.PUWELL (A.BAKER,L.A.JOHNSON,G.BIAS)	◆ ELEMENTS OF LIFE (C) (D) RCA 64753	56
57	69	68	19	**RUNNIN'** EASY MO BEE (2PAC,THE NOTORIOUS B.I.G.,RADIO DRAMACYDAL)	2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH (C) (X) MERGE/LA SOLAR 70134/RHINES	57
58	51	48	7	**WEEKEND THANG** E.SERMON (A.HUNTER,E.SERMON)	◆ ALFONZO HUNTER (C) (D) (M) (T) (V) (X) DEF SQUAD 58615/EMI	35
59	NEW▶		1	**LOVE IN AN ELEVATOR** TROY-TAYLOR,C.FARRAR,T.TAYLOR,C.FARRAR,C.THOMAS)	◆ JOHNNY GILL (C) (D) MOTOWN 860626	59
60	60	70	10	**T.O.N.Y. (TOP OF NEW YORK)** N.MYRICK,C.BROADWAY,HOUSEFLY,SANTIAGO,P.L.CHAPMAN)	◆ CAPONE-N-NOREAGA (C) (D) (T) PENALTY 71[illegible]/JIMMY BOY	56
61	64	65	11	**THAT'S RIGHT** T.MCLINTOSH (T.MCLINTOSH)	◆ DJ TAZ FEATURING RAHEEM THE DREAM (C) (T) (X) BREAKAWAY/SUCCESS 58641/EMI	58
62	59	58	13	**THINGS'LL NEVER CHANGE/RAPPER'S BALL** M.MASON,[illegible],[illegible],J.JACKSON,[illegible],[illegible],[illegible],[illegible],[illegible],[illegible]	◆ E-40 FEATURING BO-ROCK (C) (D) (T) SICK WID IT 4,[illegible]	19
63	67	67	8	**NO ONE KNOWS ABOUT A GOOD THING (YOU DON'T HAVE TO CRY)** D.SIMMONS (D.SIMMONS,C.MAYFIELD)	CURTIS MAYFIELD (C) (D) WARNER BROS. 17406	63
64	52	52	12	**DO G'S GET TO GO TO HEAVEN?** M.MOSLEY (R.SERRELL,M.MOSLEY)	◆ RICHIE RICH (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 574030/MERCURY	37
65	68	71	6	**SEEIN' IS BELIEVING** DRED SCOTT (A.EVANS,DRED SCOTT)	◆ ADRIANA EVANS (C) (D) (T) PMP 6478/LOUD	65
66	70	62	7	**MAKE UP YOUR MIND** D.HALL,N.JOHNSON,C.LIGGIO,R.AYERS,S.STRIPLIN,B.BEDFORD)	◆ ASSORTED PHLAVORS FEATURING BIG DADDY KANE (C) (D) (T) HALL OF FAME 78410/EPIC	58
67	61	53	6	**YOU BRING THE SUNSHINE** JON-JOHN (BABYFACE,J.J.RUBINSON)	◆ GINA THOMPSON (C) (D) (V) MERCURY 574138	53
68	NEW▶		1	**SOMETIMES** THE BRAND NEW HEAVIES (K.KINCAID,GARRETT)	◆ THE BRAND NEW HEAVIES (C) (T) (X) DELICIOUS VINYL 40059/RED ANT	68
69	58	60	6	**BILL** J.LEWIS (J.LEWIS)	◆ PEGGY SCOTT-ADAMS (C) (X) MISS BUTCH 2208/MARDI GRAS	50
70	72	74	16	**THE CYPHER: PART 3** F.CUTLASS,[illegible],[illegible],[illegible],W.[illegible],M.[illegible],[illegible],[illegible],[illegible],[illegible]	◆ FRANKIE CUTLASS FEAT. CRAIG G., ROXANNE SHANTE, BIZ MARKIE & BIG DADDY KANE [illegible]	70
71	96	97	11	**EMOTIONS** THE LEGENDARY TRAXSTER (THE LEGENDARY TRAXSTER)	◆ TWISTA (FEATURING J.P.) (C) (D) (M) (T) (X) CREATOR'S WAY/BIG BEAT 98[illegible]/ATLANTIC	71
72	76	—	2	**KEEP IT ON THE REAL** T.CAPONE (A.HENRY)	◆ 3X KRAZY (C) (D) NOO TRYBE 38584/VIRGIN	72
73	62	56	13	**WATCH ME DO MY THING (FROM "ALL THAT")** D.STOKES,T.JENKINS,C.STOKES,T.JENKINS,KELL)	◆ IMMATURE FEAT. SMOOTH AND ED FROM GOOD BURGER (C) (D) (T) LOUD 64737	16
74	81	81	5	**IF TOMORROW NEVER COMES** L.PETTIS,H.LITE (K.BLAZY,G.BROOKS)	JOOSE (C) (D) FLAVOR UNIT/EASTWEST 64195/EEG	74
75	73	76	5	**WU-RENEGADES** 4TH DISCIPLE (D.DELVALLE,J.GRANT,T.HAMLIN,S.MURRAY,S.BOUGARD)	◆ KILLARMY (C) (D) (T) WU-TANG 53667,PRIORITY	70
76	NEW▶		1	**NO ONE BUT YOU** D.MANO,[illegible],QUINONES (V.WHITTABY,D.MANO)	◆ VERONICA (FEATURING CRAIG MACK) (T) MOJA 341014*/ISLAND	76
77	71	57	10	**SAY... IF YOU FEEL ALRIGHT** J.JAM,T.LEWIS,[illegible],HARRIS,[illegible],T.LEWIS,C.WATERS,M.WHITE,A.MCKAY,A.WILLIS)	◆ CRYSTAL WATERS (C) (D) (T) (V) MERCURY 578943	52
78	78	78	5	**ME OR THE PAPES** DJ PREMIER (K.J.DAVIS,C.MARTIN)	◆ JERU THE DAMAJA (C) (T) (X) PAYDAY/LONDON 53110/ISLAND	78
79	65	59	9	**HIP-HOPERA** W.JEAN,L.HILL,R.PRICE,N.JEAN,L.HILL,S.MICHEL,I.WILLIAMS)	◆ BOUNTY KILLER FEATURING THE FUGEES (C) (D) (T) BLUNT/VP 1464/TVT	54
80	85	—	2	**SPARKLE** D.ANISE,LISA STONE (A.LOCKETT,L.BLACKMON)	◆ TWICE (C) (D) SILAS 55256/MCA	80
81	80	75	13	**YOU WILL RISE** SWEETBACK (A.HALE,A.LARRIEUX,S.MATTHEWMAN,P.DENMAN)	◆ SWEETBACK FEATURING AMEL LARRIEUX (C) (D) (T) EPIC 78509	42
82	NEW▶		1	**IT'S THE PEE '97** HAVOC (P.SMITH,A.JOHNSON,K.MUCHITA)	◆ PMD (FEATURING MOBB DEEP) (M) (T) (X) RELATIVITY 1590*	82
83	74	69	11	**TAKE YOUR TIME** B.JONES (R.BROWN,A.HENDERSON,R.FORSHA,K.CROMARTIE,N.WILLIAMS,B.JONES)	◆ TRE (C) (D) MO THUGS 1586/RELATIVITY	50
84	87	—	2	**WHEN YOU'RE IN LOVE** R.FRIERSON,H.L.FRIERSON JR.,H.L.FRIERSON JR.,T.THOMAS)	TARA THOMAS FEATURING C.L. SMOOTH (C) (D) (T) BLUNT 4421/TVT	84
85	82	82	9	**DO THE OAMN THING** D.HOBBS (D.HOBBS,M.RUSS,C.WONG WON)	◆ THE 2 LIVE CREW (C) (D) (T) LIL' JOE 893	75
86	NEW▶		1	**2 MUCH BOOTY (IN DA PANTS)** SOUNDMASTER T (E.TERRY)	SOUNDMASTER T (C) (T) (D) WYRAP 414,ICHIBAN	86
87	97	—	2	**I DON'T KNOW (FROM "SPRUNG")** M.STEWART,J.RHONE,U.HAYNES (R.SCRIVENS,N.BORN,M.STEWART,H.TATE,A.TATE,J.TATE,M.RICHMOND,J.RHONE)	◆ NEXT LEVEL FEATURING K-BORNE (C) (T) PMP 6480*/LOUD	87
88	89	90	9	**TALK TO ME** J.VASQUEZ,R.FAIR,D.FRANK (A.ARMATO,J.VASQUEZ,T.SHIMKIN)	◆ WILD ORCHID (C) (D) (T) (X) RCA 64777	85
89	95	—	2	**U CAN'T SING R SONG** M.FRANTI (M.FRANTI,C.YOUNG)	◆ SPEARHEAD (C) (T) (V) (X) CAPITOL 58629	89
90	84	77	9	**TRUE DAT** G.LEVERT,M.GORDON (G.LEVERT,M.GORDON)	◆ LEVERT (C) (D) (T) ATLANTIC	52
91	98	100	4	**DON'T GO** R.WHITE (JELLIE)	◆ JELLIE (C) (D) (T) WHEY OWWT 1105	91
92	79	80	9	**IF YOU PLAY YOUR CAROS RIGHT** L.ALEXANDER,D.SMITH,M.DOC (K.MCCORD)	◆ LATANYA (C) (D) BLUNT 4401/TVT	60
93	94	84	7	**STAY** D.GAMSON (M.NDEGEOCELLO)	ME'SHELL NDEGEOCELLO (C) (D) (V) MAVERICK/REPRISE 17449/WARNER BROS	67
94	NEW▶		1	**TIGHT TEAM** BUCKWILD (SHAMUS,FLU)	SHAMUS FEATURING FLU (C) (T) (X) RAW TRACK 1297	94
95	92	79	8	**COULD YOU LEARN TO LOVE** THE BOOM BROTHERS (BABYFACE)	◆ TEVIN CAMPBELL (C) (D) QWEST 17576/WARNER BROS.	73
96	83	83	20	**IN YOUR WILOEST OREAMS** T.HORN (H.KNIGHT,M.CHAPMAN)	TINA TURNER FEATURING BARRY WHITE (C) (D) (T) VIRGIN 38578	34
97	86	85	5	**MOVE IT IN MOVE IT OUT** ROCKWILDER (D.DOUGLAS,W.WALKER,J.PARKER,S.WILLIAMS,D.COU/TRYER,J.NELSON)	◆ DERELECT CAMP (C) (D) (T) NEXT PLATEAU 1435	72
98	90	87	17	**YOU DON'T HAVE TO LOVE ME** HEAVY D (HEAVY D,T.ROBINSON)	◆ MONIFAH (C) (D) UPTOWN 56026/UNIVERSAL	36
99	91	86	8	**PUPPET MASTER** MUGGS (MUGGS,A.YOUNG,L.FREESE,R.VICK,J.HAYES,A.ISDELL)	◆ DJ MUGGS PRESENTS SOUL ASSASSINS FEAT. DR. DRE AND B REAL (T) COLUMBIA 78514*	73
100	88	88	13	**LOVE ME FOR FREE** F.CUTLASS (A.ADAMS,F.MALAVE)	◆ AKINYELE (C) (T) ZOO 34267/VOLCANO	76

○ Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆Videoclip availability. ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

Billboard. APRIL 26, 1997

Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/PROMOTION LABEL)
1	2	9	★★ NO. 1 ★★ **CAN WE** / SWV (JIVE) 1 wk at No. 1
2	1	20	**DON'T LEAVE ME** / BLACKSTREET (INTERSCOPE)
3	3	19	**IN MY BED** / DRU HILL (ISLAND)
4	4	9	**HYPNOTIZE** / THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
5	6	6	**LOVE IS ALL WE NEED** / MARY J. BLIGE (MCA)
6	5	19	**FOR YOU I WILL** / MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
7	9	10	**CUPID** / 112 (BAD BOY/ARISTA)
8	8	15	**BIG DADDY** / HEAVY D (UPTOWN/UNIVERSAL)
9	7	13	**GET IT TOGETHER** / 702 (BIV 10/MOTOWN)
10	10	14	**CRUSH ON YOU** / LIL' KIM FEAT. LIL' CEASE (UNDEAS/BIG BEAT/ATLANTIC)
11	13	12	**WHAT'S ON TONIGHT** / MONTELL JORDAN (DEF JAM/MERCURY)
12	12	7	**4 PAGE LETTER** / AALIYAH (BLACKGROUND/ATLANTIC)
13	11	16	**ON & ON** / ERYKAH BADU (KEDAR/UNIVERSAL)
14	19	8	**FOR YOU** / KENNY LATTIMORE (COLUMBIA)
15	17	13	**YOU DON'T HAVE TO HURT NO MORE** / MINT CONDITION (PERSPECTIVE/A&M)
16	14	10	**TELL ME DO U WANNA** / GINUWINE (550 MUSIC/EPIC)
17	20	5	**NEXT LIFETIME** / ERYKAH BADU (KEDAR/UNIVERSAL)
18	21	11	**I'LL BE** / FOXY BROWN FEAT. JAY-Z (VIOLATOR/DEF JAM/MERCURY)
19	24	7	**I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)** / ROME (RCA)
20	22	5	**MY BABY DADDY** / B-ROCK & THE BIZZ (TONY MERCEDES/LAFACE)
21	16	19	**CAN'T NOBODY HOLD ME DOWN** / PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)
22	29	3	**G.H.E.T.T.O.U.T.** / CHANGING FACES (BIG BEAT/ATLANTIC)
23	27	11	**RETURN OF THE MACK** / MARK MORRISON (ATLANTIC)
24	43	4	**THE SWEETEST THING** / REFUGEE CAMP ALLSTARS FEAT. LAURYN HILL (COLUMBIA)
25	25	5	**DON'T WANNA BE A PLAYER** / JOE (JIVE)
26	26	30	**I LOVE ME SOME HIM** / TONI BRAXTON (LAFACE/ARISTA)
27	15	19	**EVERY TIME I CLOSE MY EYES** / BABYFACE (EPIC)
28	18	24	**ONE IN A MILLION** / AALIYAH (BLACKGROUND/ATLANTIC)
29	32	6	**THINKING OF YOU** / TONY TONI TONE (MERCURY)
30	23	36	**WHAT KIND OF MAN WOULD I BE** / MINT CONDITION (PERSPECTIVE/A&M)
31	34	29	**DON'T LET GO (LOVE)** / EN VOGUE (EASTWEST/EEG)
32	33	17	**HAIL MARY** / MAKAVELI (DEATH ROW/INTERSCOPE)
33	31	10	**SARA SMILE** / AFTER 7 (VIRGIN)
34	28	12	**REQUEST LINE** / ZHANE (ILLTOWN/MOTOWN)
35	39	21	**SUMTHIN' SUMTHIN'** / MAXWELL (COLUMBIA)
36	35	9	**LET IT GO** / RAY J (EASTWEST/EEG)
37	37	10	**HEAD OVER HEELS** / ALLURE FEAT. NAS (TRACK MASTERS/CRAVE/EPIC)
38	45	2	**BLOOD ON THE DANCE FLOOR** / MICHAEL JACKSON (EPIC)
39	40	11	**STOP BY** / RAHSAAN PATTERSON (MCA)
40	30	25	**LET'S GET DOWN** / TONY TONI TONE (MERCURY)
41	49	5	**STEP INTO A WORLD (RAPTURE'S DELIGHT)** / KRS-ONE (JIVE)
42	42	36	**NOBODY** / KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)
43	44	27	**I BELIEVE I CAN FLY** / R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
44	46	23	**I CAN MAKE IT BETTER** / LUTHER VANDROSS (LV/EPIC)
45	41	8	**STRAIT PLAYIN'** / SHAQUILLE O'NEAL (T.W.IS.M./TRAUMA/INTERSCOPE)
46	38	14	**SOMEBODY'S SOMEBODY** / (NPG/EMI)
47	48	11	**THE THEME (IT'S PARTY TIME)** / TRACEY LEE (BYSTORM/UNIVERSAL)
48	52	10	**JUST THE WAY YOU LIKE IT** / TASHA HOLIDAY (MCA)
49	36	15	**I'M NOT FEELING YOU** / YVETTE MICHELE (LOUD)
50	64	2	**MO MONEY MO PROBLEMS** / THE NOTORIOUS B.I.G. (FEAT. MASE & PUFF DADDY) (BAD BOY)
51	53	10	**I DON'T WANT TO** / TONI BRAXTON (LAFACE/ARISTA)
52	51	4	**HOPELESS** / DIONNE FARRIS (COLUMBIA)
53	54	6	**I SHOT THE SHERIFF** / WARREN G (G FUNK/DEF JAM/MERCURY)
54	47	34	**TEARS** / THE ISLEY BROTHERS (T-NECK/ISLAND)
55	60	4	**LOVE DON'T LOVE YOU ANYMORE** / LUTHER VANDROSS (LV/EPIC)
56	69	28	**LET ME CLEAR MY THROAT** / DJ KOOL (CLR/AMERICAN/WARNER BROS.)
57	58	18	**DA' DIP** / FREAK NASTY (HARD HOOD/POWER/TRIAD)
58	72	2	**5 MILES TO EMPTY** / BROWNSTONE (MJJ/EPIC)
59	59	32	**I'M STILL IN LOVE WITH YOU** / NEW EDITION (MCA)
60	61	12	**WHATEVA MAN** / REDMAN (DEF JAM/MERCURY)
61	57	6	**THIS WEEKEND** / ANN NESBY (PERSPECTIVE/A&M)
62	74	2	**CALL ME** / TOO SHORT & LIL' KIM (JIVE)
63	56	21	**I BELIEVE IN YOU AND ME** / WHITNEY HOUSTON (ARISTA)
64	—	1	**WHO YOU WIT** / JAY Z (QWEST/WARNER BROS.)
65	65	32	**KNOCKS ME OFF MY FEET** / DONELL JONES (LAFACE/ARISTA)
66	55	31	**UN-BREAK MY HEART** / TONI BRAXTON (LAFACE/ARISTA)
67	63	14	**JUST A TOUCH** / KEITH SWEAT (ELEKTRA/EEG)
68	68	8	**HARD TO SAY I'M SORRY** / AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)
69	62	2	**NOTORIOUS THUGS** / THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
70	70	16	**ALL THAT I GOT IS YOU** / GHOSTFACE KILLAH FEAT. MARY J. BLIGE (RAZOR SHARP)
71	73	2	**COME ON** / BILLY LAWRENCE FEAT. MC LYTE (EASTWEST/EEG)
72	—	1	**IT MUST BE LOVE** / ROBIN S (BIG BEAT/ATLANTIC)
73	—	1	**FEMININITY** / ERIC BENET (WARNER BROS.)
74	66	6	**GANGSTAS MAKE THE WORLD GO ROUND** / WESTSIDE CONNECTION (LENCH MOB/PRIORITY)
75	67	30	**NO TIME** / LIL' KIM FEAT. PUFF DADDY (UNDEAS/BIG BEAT/ATLANTIC)

◯ Records with the greatest airplay gains. © 1997 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL)
1	1	5	**NO DIGGITY** / BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
2	—	1	**PONY** / GINUWINE (550 MUSIC/EPIC)
3	2	5	**YOU'RE MAKIN' ME HIGH** / TONI BRAXTON (LAFACE/ARISTA)
4	4	9	**ONLY YOU** / 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
5	7	8	**ASCENSION (DON'T EVER WONDER)** / MAXWELL (COLUMBIA)
6	3	2	**GET ME HOME** / FOXY BROWN FEAT. BLACKSTREET (VIOLATOR/DEF JAM)
7	6	12	**TWISTED** / KEITH SWEAT (ELEKTRA/EEG)
8	5	22	**TOUCH ME TEASE ME** / CASE FEAT. FOXY BROWN (SPOILED ROTTEN/DEF JAM)
9	10	9	**MISSING YOU** / BRANDY, TAMIA, G. KNIGHT & C. KHAN (EASTWEST)
10	9	2	**NEVER GONNA LET YOU GO** / BLACKSTREET (INTERSCOPE)
11	13	7	**TELL ME** / DRU HILL (ISLAND)
12	8	7	**LAST NIGHT** / AZ YET (LAFACE/ARISTA)
13	16	27	**KILLING ME SOFTLY** / FUGEES (RUFFHOUSE/COLUMBIA)
14	11	17	**MY BOO** / GHOST TOWN DJ'S (SO SO DEF/COLUMBIA)
15	14	7	**THIS IS FOR THE LOVER IN YOU** / BABYFACE (EPIC)
16	12	5	**STEELO** / 702 (BIV 10/MOTOWN)
17	23	10	**HOW DO U WANT IT** / 2PAC (FEAT. KC & JOJO) (DEATH ROW/INTERSCOPE)
18	21	40	**SITTIN' UP IN MY ROOM** / BRANDY (ARISTA)
19	22	35	**LADY** / D'ANGELO (EMI)
20	15	10	**IF YOUR GIRL ONLY KNEW** / AALIYAH (BLACKGROUND/ATLANTIC)
21	20	27	**ALL THE THINGS (YOUR MAN WON'T DO)** / JOE (ISLAND)
22	18	16	**LOUNGIN** / LL COOL J (DEF JAM/MERCURY)
23	—	25	**IF I RULED THE WORLD** / NAS (COLUMBIA)
24	—	1	**NOTHIN' BUT THE CAVI HIT** / MACK 10 & THA DOGG POUND (BUZZ TONE/PRIORITY)
25	19	16	**I CAN'T SLEEP BABY (IF I)** / R. KELLY (JIVE)

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

86 **2 MUCH BOOTY (IN DA PANTS)** (Tango Rose, ASCAP)
5 **BIG DADDY** (Dofat, BMI/Warner-Tamerlane, BMI/Soul On Soul, ASCAP/EMI April, ASCAP/Rhefman, ASCAP) HL/WBM
69 **BILL** (Miss Butch, BMI/Warren Hildebrand, BMI)
55 **CALL ME (FROM BOOTY CALL)** (Zomba, BMI/Srand, BMI/Undeas, BMI/Warner Chappell, BMI/Zomba, ASCAP) WBM
7 **CAN'T NOBODY HOLD ME DOWN** (Justin Combs, ASCAP/Sugarhill, BMI/EMI April, ASCAP/Amani, ASCAP/July Six, ASCAP/NASHMACK, ASCAP/M. Betha, ASCAP/Buchu, ASCAP) HL
49 **COLD ROCK A PARTY** (Brooklyn Based, ASCAP/BMG, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Tommy Jymi, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP/Justin Combs, ASCAP) HL/WBM
36 **COME ON** (B.K. Lawrence, BMI/Warner Chappell, BMI/2000 Watts, ASCAP) WBM
95 **COULD YOU LEARN TO LOVE** (Sony/ATV LLC, BMI/Ecaf, BMI)
4 **CUPID** (Am, ASCAP/EMI April, ASCAP/Beane Tribe, ASCAP/C Sills, ASCAP/Kevin Wales, ASCAP/Justin Combs, ASCAP) HL
70 **THE CYPHER: PART 3** (Cutlass, BMI/Jumping Bean, BMI/Mycenae, ASCAP/WB, ASCAP/Cold Chillin', ASCAP) WBM
28 **DA' DIP** (Eric Timmons)
64 **DO G'S GET TO GO TO HEAVEN?** (Syblesons, BMI/Steady Mobbin', BMI/EMI Blackwood, BMI) HL
81 **DON'T GO** (Tee Rick Hits, BMI)
45 **DON'T KEEP WASTING MY TIME** (Ted-On, BMI/Marmott, ASCAP/Arcbess, BMI)
33 **DON'T LET GO (LOVE) (FROM SET IT OFF)** (Organized Noize, BMI/Hitco, BMI/Sailandra, ASCAP/One Ol' Ghetto Hoe, ASCAP/WB, ASCAP/Belt Star, ASCAP/Almo, ASCAP) WBM
85 **DO THE DAMN THING** (Lil' Joe Wein, BMI)
71 **EMOTIONS** (Creators Way, ASCAP)
19 **EVERY TIME I CLOSE MY EYES** (Sony/ATV LLC, BMI/Ecaf, BMI) HL
2 **FOR YOU I WILL (FROM SPACE JAM)** (Realsongs, ASCAP/WB, ASCAP) WBM
14 **FOR YOU** (Colour'd, ASCAP/PSO, ASCAP) WBM
35 **FULL OF SMOKE** (Poetry In Motion, BMI)
31 **GANGSTAS MAKE THE WORLD GO ROUND** (Gangsta Boogie, ASCAP/WB, ASCAP/Real N Ruff, ASCAP/Base Pipe, ASCAP/Warner-Tamerlane, BMI) WBM
9 **GET IT TOGETHER** (Check Man, ASCAP/Ness, Nitty & Capone, ASCAP/WB, BMI) WBM
54 **GET UP** (LB Fam, ASCAP/Clark's True Funk, BMI/Mi Sex, ASCAP/Scarab, BMI/Ensign, BMI/EMI April, ASCAP) HL
30 **GHETTO LOVE** (Zomba, ASCAP/BDP, ASCAP/Jobete, ASCAP/Bring The Noize, BMI/So So Def American, BMI/EMI April, ASCAP/Air Control, ASCAP/Throwin' Tantrums, ASCAP) WBM
53 **GONNA LET U KNOW** (Basstone, BMI/Pay Town, BMI)
20 **HARD TO SAY I'M SORRY** (Double Vision, ASCAP/Warner-Tamerlane, BMI/Ecaf, BMI) HL/WBM
21 **HEAD OVER HEELS** (Sony/ATV Songs, BMI/Rye, BMI/Ill Will, ASCAP/Zomba, ASCAP/Slam U Well, ASCAP/Jelly's Jams L.L.C., ASCAP/12 & Under, BMI/Jumping Bean, BMI) HL/WBM
78 **HIP-HOPERA** (Killa Dogg, BMI/Ob Yerse Creations, BMI/Sony/Tete San Ko, ASCAP) HL
1 **HYPNOTIZE** (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Mystery System, BMI/Almo, ASCAP/Badazz, ASCAP/Danica, BMI/Entertaining, BMI)
51 **I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME)** (Burrin Avenue, BMI/Big P, BMI/Beats By The Pound, BMI)
27 **I BELIEVE I CAN FLY (FROM SPACE JAM)** (Zomba, BMI/R Kelly, BMI) WBM
50 **I BELIEVE IN YOU AND ME/SOMEBODY BIGGER THAN YOU AND I (FROM THE PREACHER'S WIFE)** (Charles Koppelman, BMI/Martin Bandier, BMI/Jonathan Three, BMI/Linzer, BMI/EMI Blackwood, BMI/Bullseye, ASCAP) HL/WBM
8 **I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)** (Mike's Rap, BMI)
46 **I CAN MAKE IT BETTER** (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
87 **I DON'T KNOW (FROM SPRUNG)** (Scrivs, BMI/Sounds Of A Poet, BMI/Moe Stewart, BMI/PMP, BMI/Longitude, BMI/Nude, ASCAP/Young Style, ASCAP/Beyond Boundaries, ASCAP) WBM
74 **IF TOMORROW NEVER COMES** (Major Bob, ASCAP/BMG, ASCAP) WBM
92 **IF YOU PLAY YOUR CARDS RIGHT** (Perk's, BMI/Duchess, BMI)
10 **I'LL BE** (Slam U Well, ASCAP/Jelly's Jams L.L.C., BMI/Twelve And Under, BMI/Jumping Bean L.L.C., BMI/Lil Lu Lu, BMI/A La Mode, ASCAP/Rene Moore, ASCAP/EMI Virgin, ASCAP) HL
15 **I LOVE ME SOME HIM/I DON'T WANT TO** (EMI, BMI/Cesadida, BMI/Sailandra, ASCAP/Almo, ASCAP/Plaything, BMI/Too True, ASCAP/Kelly, BMI/Zomba, BMI) WBM
24 **I'M NOT FEELING YOU** (Funkmaster Flex, ASCAP/Relana, ASCAP/Silly, BMI/Sequins At Noon, ASCAP/Borzoi, ASCAP)
6 **IN MY BED** (Brown Lace, BMI/Zomba, BMI/Stacegoo, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
96 **IN YOUR WILDEST DREAMS** (Colgems-EMI, ASCAP/Knighty-Knight, ASCAP/Mike Chapman, ASCAP)
18 **I SHOT THE SHERIFF** (Zomba, ASCAP/House Of Fun, BMI/337 LLC, ASCAP/Cayman, ASCAP/PolyGram, ASCAP/Fifty-Six Hope Road, ASCAP/Odnil, ASCAP/Polygram Int'l, ASCAP) HL/WBM
82 **IT'S THE PEE '97** (PMD, ASCAP/Careers-BMG, BMI/Albert Johnson, BMI/BMG, ASCAP/Juvenile Hell, ASCAP)
29 **JAZZY BELLE** (Organized Noize, BMI/Hitco, BMI/Chrysalis, ASCAP/Gnat Booty, ASCAP) WBM
29 **JUST THE WAY YOU LIKE IT** (Priceless, BMI/Steven Jordan, BMI/Joe's, ASCAP/Music Corporation Of America, BMI/The Price Is Right, BMI) HL
72 **KEEP IT ON THE REAL** (Songs Of PolyGram Int'l, ASCAP)
39 **KNOCKS ME OFF MY FEET/YOU SHOULD KNOW** (Black Bull, ASCAP/Jobete, ASCAP/Mook Papa, ASCAP/Zomba, ASCAP/Frank Nitty, ASCAP/Nass, Nitty & Capone, ASCAP/Check Man, ASCAP/Warner Chappell, ASCAP) WBM
17 **LET IT GO (FROM SET IT OFF)** (Human Rhythm, BMI/Daaa!!!, ASCAP/Fat Hat, ASCAP)
23 **LET ME CLEAR MY THROAT** (Kool, ASCAP/CLR, ASCAP/WB, ASCAP) WBM
59 **LOVE IN AN ELEVATOR** (Kharatroy, ASCAP/B Black, ASCAP/Fair Elm, ASCAP)
100 **LOVE ME FOR FREE** (Gina Diner, ASCAP/Cutlass, BMI/Jumping Bean, BMI)
60 **MAKE UP YOUR MIND** (Songs Of PolyGram Int'l, ASCAP/Beat Wise, ASCAP/Stone Jam, ASCAP/WB, ASCAP/Chrysalis, ASCAP/All, ASCAP) WBM
78 **ME OR THE PAPES** (Irving, BMI/Perverted Alchemist, BMI/EMI April, ASCAP/Gifted Pearl, ASCAP) WBM
87 **MOVE IT IN MOVE IT OUT** (NP2, ASCAP/Roadblock, ASCAP/113, ASCAP)
3 **MY BABY DADDY** (Pepper Drive, BMI/Raw Cast, ASCAP/EMI April, ASCAP/Steel Chest, ASCAP/Heavy Harmony, ASCAP) HL
44 **NOBODY** (Keith Sweat, ASCAP/WB, ASCAP/E/A, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM
76 **NO ONE BUT YOU** (Spanish Ghetto Diamond, BMI/Jumping Bean L.L.C., BMI)
63 **NO ONE KNOWS ABOUT A GOOD THING (YOU DON'T HAVE TO CRY)** (Warner-Tamerlane, BMI/Boobie-Loo, BMI/Mayfield, BMI) WBM
48 **NO TIME** (Undeas, BMI/Warner-Tamerlane, BMI/EMI April, BMI/Dynatone, BMI/Unichappell, BMI/Justin Combs, ASCAP/Amani, ASCAP) HL/WBM
16 **ON & ON** (Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG, ASCAP/McNooter, ASCAP/MCA/Music Corporation Of America, BMI/McNooter, BMI) HL/WBM
99 **PUPPET MASTER** (Soul Assassins, ASCAP/Sony/ATV Songs, BMI/Hits From The Bong, ASCAP/BMG, ASCAP/City Housing, BMI/Irving, BMI) WBM
22 **REQUEST LINE** (9th Town, ASCAP/Naughty, ASCAP/Ya Ya, ASCAP/DoWhatIGottaDo, ASCAP/Nick-O-Val, ASCAP)
13 **RETURN OF THE MACK** (Perfect, BMI/SPZ, BMI/GEMA)
57 **RUNNIN'** (EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP) HL
77 **SAY... IF YOU FEEL ALRIGHT** (EMI April, ASCAP/Flyte Tyme, ASCAP/Crystal Waters, ASCAP/Famous, ASCAP/Steel Chest, ASCAP/EMI Blackwood, BMI/Irving, BMI) HL/WBM
65 **SEEIN' IS BELIEVING** (Sway Jay, ASCAP)
32 **SHO NUFF** (Money-N-The-Pocket, ASCAP)
68 **SOMETIMES** (London, ASCAP/Sony/ATV Tunes LLC, ASCAP/Black Chick, ASCAP)
90 **SPARKLE** (EMI Blackwood, BMI/Rodney Jerkins, BMI/Me & My Boy, BMI/A-Phi, BMI/Shawn Daniels, BMI/Michael Chambers, BMI)
93 **STAY** (Revolutionary Jazz Giant, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) WBM
38 **STEP BY STEP (FROM THE PREACHER'S WIFE)** (Lennoxa, ASCAP/BMG, ASCAP) HL
37 **STEP INTO A WORLD (RAPTURE'S DELIGHT)** (Zomba, ASCAP/BDP, ASCAP/Chrysalis, ASCAP/Embassy, BMI) WBM
41 **STOP THE GUNFIGHT** (Rap Connection, ASCAP/Spec Twelve, ASCAP/B.S.P., ASCAP)
40 **SUMTHIN' SUMTHIN' (FROM LOVE JONES)** (Sony/ATV Tunes LLC, ASCAP/Muszewell, ASCAP/Leon Ware, ASCAP)
80 **SWEET LOVE** (Old Brompton Road, ASCAP/Jobete, BMI)
83 **TAKE YOUR TIME** (Mo Thug, ASCAP/80884'5, ASCAP/EMI April, ASCAP) HL
69 **TALK TO ME** (Armato, ASCAP/Sony/ATV Tunes LLC, ASCAP/Wild Orchid, ASCAP/House Of Ellis, ASCAP/MCA, ASCAP/To Kill You, ASCAP/EMI April, ASCAP) HL
52 **TEARS** (Sony/ATV LLC, BMI/Ecaf, BMI) HL
61 **THAT'S RIGHT** (Santron, BMI/Chris Jones, BMI)
26 **THE THEME (IT'S PARTY TIME)** (T. Lee, BMI/Guccizm, ASCAP/Mystery System, BMI/Outer Rational, ASCAP/GW Jr., ASCAP)
62 **THINGS'LL NEVER CHANGE/RAPPER'S BALL** (WB, ASCAP/Zappa, ASCAP/Zomba, BMI/E-Forty, BMI/Srand, BMI/Badass, ASCAP/LBN, ASCAP/Cyphercleff, ASCAP) WBM
64 **TIGHT TEAM** (Mr. Gross, ASCAP/Don Diamonte, ASCAP/Still Diggin', ASCAP/BMG, ASCAP/Peace Pipe, ASCAP/Jamal M., ASCAP)
60 **T.O.N.Y. (TOP OF NEW YORK)** (Suite 28, ASCAP/Percy Coles, ASCAP/NASHMACK, ASCAP/Sixth Of July, BMI)
90 **TRUE DAT** (Divided, BMI/Noisey Street, BMI/Zomba, BMI) WBM
89 **U CAN'T SING N SONG** (Franbc Soulutions, ASCAP/Polygram Int'l, ASCAP/C-Ya Later Sounds, BMI)
42 **UN-BREAK MY HEART** (Realsongs, ASCAP) WBM
73 **WATCH ME DO MY THING (FROM ALL THAT)** (Zomba, BMI/Hookman, BMI/Fa-Mac, ASCAP) WBM
80 **WEEKEND THANG** (Erick Sermon, ASCAP/Zomba, BMI/Miracle Baby Jena, BMI) WBM
47 **WHATEVA MAN** (Erick Sermon, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP) WBM
34 **WHAT KIND OF MAN WOULD I BE** (Mint Factory, ASCAP/EMI April, ASCAP) HL
11 **WHAT'S ON TONIGHT** (Chrysalis, ASCAP/Mo' Swang, ASCAP/Swing Mob, ASCAP/EMI April, ASCAP/Baj, ASCAP/DeSwing Mob, ASCAP) HL/WBM
84 **WHEN YOU'RE IN LOVE** (Fnerson, BMI/EMI Blackwood, BMI/Per Aspera Ad Astra, ASCAP)
75 **WU-RENEGADES** (Diggs Family, BMI)
67 **YOU BRING THE SUNSHINE** (Sony/ATV LLC, BMI/Ecaf, BMI/Yab Yum, BMI/Browntown Sound, BMI/EMI Blackwood, BMI/Rodney Jerkins, BMI)
12 **YOU DON'T HAVE TO HURT NO MORE** (Mint Factory, ASCAP/EMI April, ASCAP) HL
98 **YOU DON'T HAVE TO LOVE ME** (EMI April, ASCAP/Soul On Soul, ASCAP/Evelle, ASCAP) HL
43 **YOU DON'T HAVE TO WORRY/I'M STILL IN LOVE WITH YOU** (EMI, ASCAP/Flyte Tyme, ASCAP/EMI April, BMI/Justin Combs, BMI/Ninth Street Tunnel, BMI/Dynatone, BMI) HL
81 **YOU WILL RISE** (Sony/ATV LLC, BMI/Sony, ASCAP/Monza Flint, ASCAP/Eclipsedeck, ASCAP/Caprifair, ASCAP/Iszop, BMI/Eliza's Voice, ASCAP)

Billboard. APRIL 26, 1997

Hot R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/PROMOTION LABEL)
1	—	1	★★ NO. 1 ★★ **HYPNOTIZE** / THE NOTORIOUS B.I.G. (BAD BOY) 1 wk at No. 1
2	6	2	**MY BABY DADDY** / B-ROCK & THE BIZZ (TONY MERCEDES/LAFACE)
3	1	14	**CAN'T NOBODY HOLD ME DOWN** / PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)
4	8	8	**I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)** / ROME (RCA)
5	5	8	**FOR YOU I WILL** / MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
6	2	11	**I'LL BE** / FOXY BROWN FEAT. JAY-Z (VIOLATOR/DEF JAM/MERCURY)
7	3	9	**BIG DADDY** / HEAVY D (UPTOWN/UNIVERSAL)
8	9	9	**CUPID** / 112 (BAD BOY/ARISTA)
9	11	9	**RETURN OF THE MACK** / MARK MORRISON (ATLANTIC)
10	4	11	**GET IT TOGETHER** / 702 (BIV 10/MOTOWN)
11	10	11	**WHAT'S ON TONIGHT** / MONTELL JORDAN (DEF JAM/MERCURY)
12	7	17	**IN MY BED** / DRU HILL (ISLAND)
13	13	5	**YOU DON'T HAVE TO HURT NO MORE** / MINT CONDITION (PERSPECTIVE/A&M)
14	17	5	**FOR YOU** / KENNY LATTIMORE (COLUMBIA)
15	12	7	**I SHOT THE SHERIFF** / WARREN G (G FUNK/DEF JAM/MERCURY)
16	14	10	**HARD TO SAY I'M SORRY** / AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)
17	19	3	**JAZZY BELLE** / OUTKAST (LAFACE/ARISTA)
18	15	8	**LET IT GO** / RAY J (EASTWEST/EEG)
19	20	5	**I LOVE ME SOME HIM/I DON'T WANT TO** / TONI BRAXTON (LAFACE/ARISTA)
20	16	23	**LET ME CLEAR MY THROAT** / DJ KOOL (CLR/AMERICAN/WARNER BROS.)
21	23	10	**I'M NOT FEELING YOU** / YVETTE MICHELE (LOUD)
22	22	7	**HEAD OVER HEELS** / ALLURE FEAT. NAS (TRACK MASTERS/CRAVE/EPIC)
23	16	10	**GHETTO LOVE** / DA BRAT FEAT. T-BOZ (SO SO DEF/COLUMBIA)
24	24	11	**THE THEME (IT'S PARTY TIME)** / TRACEY LEE (BYSTORM/UNIVERSAL)
25	29	13	**EVERY TIME I CLOSE MY EYES** / BABYFACE (EPIC)
26	21	7	**REQUEST LINE** / ZHANE (ILLTOWN/MOTOWN)
27	55	7	**FULL OF SMOKE** / CHRISTION (ROC-A-FELLA/DEF JAM/MERCURY)
28	25	8	**GANGSTAS MAKE THE WORLD GO ROUND** / WESTSIDE CONNECTION (LENCH MOB/PRIORITY)
29	26	5	**SHO NUFF** / TELA FEAT. EIGHTBALL & MJG (SUAVE HOUSE/RELATIVITY)
30	27	26	**DA' DIP** / FREAK NASTY (HARD HOOD/POWER/TRIAD)
31	—	1	**STOP THE GUNFIGHT** / TRAPP FEAT. 2PAC & NOTORIOUS B.I.G. (DEF TRAPP/INTERSOUND)
32	28	20	**I BELIEVE I CAN FLY** / R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
33	30	7	**STEP BY STEP** / WHITNEY HOUSTON (ARISTA)
34	32	8	**JUST THE WAY YOU LIKE IT** / TASHA HOLIDAY (MCA)
35	35	4	**DON'T KEEP WASTING MY TIME** / TEDDY PENDERGRASS (SUREFIRE)
36	34	3	**COME ON** / BILLY LAWRENCE FEAT. MC LYTE (EASTWEST/EEG)
37	31	14	**ON & ON** / ERYKAH BADU (KEDAR/UNIVERSAL)
38	46	19	**RUNNIN'** / 2PAC & NOTORIOUS B.I.G. (RADIO CRIMINAL/TONY & STRETCH/MERGELA)
39	33	22	**COLD ROCK A PARTY** / MC LYTE (EASTWEST/EEG)
40	36	28	**NO TIME** / LIL' KIM FEAT. PUFF DADDY (UNDEAS/BIG BEAT/ATLANTIC)
41	43	10	**T.O.N.Y. (TOP OF NEW YORK)** / CAPONE N NOREAGA (PENALTY/TOMMY BOY)
42	37	26	**KNOCKS ME OFF MY FEET/YOU SHOULD KNOW** / DONELL JONES (LAFACE/ARISTA)
43	39	27	**UN-BREAK MY HEART** / TONI BRAXTON (LAFACE/ARISTA)
44	41	6	**BILL** / PEGGY SCOTT-ADAMS (MISS BUTCH/MARDI GRAS)
45	40	12	**I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME)** / TRU FEAT. ICE CREAM MAN (MASTER P/NO LIMIT)
46	45	6	**STEP INTO A WORLD (RAPTURE'S DELIGHT)** / KRS-ONE (JIVE)
47	38	9	**DO G'S GET TO GO TO HEAVEN?** / RICHIE RICH (OAKLAND HILLS 4151/DEF JAM/MERCURY)
48	48	7	**WEEKEND THANG** / ALFONZO HUNTER (DEF SQUAD/EMI)
49	44	3	**GONNA LET U KNOW** / LIL BUD & TIZONE FEAT. KEITH SWEAT (ISLAND)
50	52	5	**WU-RENEGADES** / KILLARMY (WU-TANG/PRIORITY)
51	42	13	**WHATEVA MAN** / REDMAN (DEF JAM/MERCURY)
52	49	21	**LUCHINI AKA (THIS IS IT)** / CAMP LO (PROFILE)
53	64	4	**ME OR THE PAPES** / JERU THE DAMAJA (PAYDAY/LONDON/ISLAND)
54	56	5	**THAT'S RIGHT** / DJ TAZ FEAT. RAHEEM THE DREAM (BREAKAWAY)
55	59	4	**SWEET LOVE** / ELEMENTS OF LIFE (RCA)
56	53	10	**SAY IF... YOU FEEL ALRIGHT** / CRYSTAL WATERS (MERCURY)
57	51	13	**THINGS'LL NEVER CHANGE/RAPPER'S BALL** / E-40 FEAT. BO ROCK (SICK WID' IT/JIVE)
58	47	9	**HIP-HOPERA** / BOUNTY KILLER FEAT. THE FUGEES (BLUNT/VP/TVT)
59	50	18	**I BELIEVE IN YOU AND ME/SOMEBODY BIGGER THAN YOU AND I** / WHITNEY HOUSTON (ARISTA)
60	60	7	**MAKE UP YOUR MIND** / [illegible] (HALL OF FAME)
61	62	11	**THE CYPHER: PART 3** / FRANKIE CUTLASS (VIOLATOR/RELATIVITY)
62	—	1	**IT'S THE PEE '97** / PMD (FEAT. MOBB DEEP) (RELATIVITY)
63	54	17	**GET UP** / LOST BOYZ (UNIVERSAL)
64	—	1	**LOVE IN AN ELEVATOR** / JOHNNY GILL (MOTOWN)
65	—	1	**EMOTIONS** / TWISTA (FEAT. J.P. & CREATORS WAY) (BIG BEAT/ATLANTIC)
66	—	1	**NO ONE BUT YOU** / VERONICA (FEAT. CRAIG MACK) (H.O.L.A./ISLAND)
67	65	3	**NO ONE KNOWS ABOUT A GOOD THING (YOU DON'T HAVE TO CRY)** / CURTIS MAYFIELD (WARNER BROS.)
68	57	25	**DON'T LET GO (LOVE)** / EN VOGUE (EASTWEST/EEG)
69	66	4	**TALK TO ME** / WILD ORCHID (RCA)
70	—	1	**KEEP IT ON THE REAL** / 333X (KRAZY INDO TRYBE/VIRGIN)
71	58	12	**WATCH ME DO MY THING** / IMMATURE FEAT. SMOOTH AND ED FROM GOOD BURGER (LOUD)
72	68	17	**TEARS** / THE ISLEY BROTHERS (T-NECK/ISLAND)
73	—	1	**TIGHT TEAM** / SHAMUS FEATURING FLU (RAW TRACK)
74	—	5	**YOU BRING THE SUNSHINE** / GINA THOMPSON (MERCURY)
75	—	1	**DON'T GO** / JELLIE (WHEY OWWT)

◯ Records with the greatest sales gains. © 1997 Billboard/BPI Communications and SoundScan, Inc.

Billboard® TOP R&B ALBUMS™

APRIL 26, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	1	**THE NOTORIOUS B.I.G.** BAD BOY 73011*/ARISTA (10.98/24.98) 3 weeks at No. 1	LIFE AFTER DEATH	1
2	3	9	9	**ERYKAH BADU** ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
				★ ★ ★ Hot Shot Debut ★ ★ ★		
3	NEW ▶		1	**BIG MIKE** RAP-A-LOT/NOO TRYBE 44099/VIRGIN (10.98/16.98)	STILL SERIOUS	3
4	2	2	6	**SCARFACE** RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
5	4	6	5	**SOUNDTRACK** COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	4
6	NEW ▶		1	**CRIME BOSS FEATURING THE FEDZ** SUAVE HOUSE 1561/RELATIVITY (10.98/16.98)	CONFLICTS & CONFUSION	6
				★ ★ ★ Greatest Gainer ★ ★ ★		
7	7	9	7	**SOUNDTRACK** JIVE 41604*/(11.98/16.98)	BOOTY CALL	4
8	5	5	32	**BLACKSTREET** ▲[1] INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
9	6	7	24	**MAKAVELI** ▲[3] DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
10	8	10	8	**TRU** NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
11	10	11	23	**LIL' KIM** ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
12	11	12	21	**DRU HILL** ● ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
13	9	8	22	**SOUNDTRACK** ▲[3] WARNER SUNSET/ATLANTIC 82981/AG (11.98/17.98)	SPACE JAM	5
14	13	13	54	**MAXWELL** ▲ COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
15	15	15	27	**GINUWINE** ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
16	17	21	32	**MONTELL JORDAN** DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	16
17	14	14	33	**AALIYAH** ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	2
18	12	4	3	**WARREN G** G FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	4
19	18	17	43	**TONI BRAXTON** ▲[3] LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
20	19	19	33	**112** ● BAD BOY 73009/ARISTA (10.98/15.98)	112	5
21	16	16	21	**FOXY BROWN** ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
22	22	30	44	**KENNY LATTIMORE** COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	22
23	NEW ▶		1	**TRACEY LEE** BYSTORM 53036*/UNIVERSAL (10.98/15.98) HS	MANY FACEZ	23
24	24	20	5	**LEVERT** ATLANTIC 82986/AG (10.98/16.98)	THE WHOLE SCENARIO	10
25	23	25	21	**TONY TONI TONE** ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
26	20	18	9	**VARIOUS ARTISTS** ● LOUD 67432*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	2
27	21	23	25	**WESTSIDE CONNECTION** ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
28	NEW ▶		1	**3X KRAZY** NOO TRYBE 42961/VIRGIN (10.98/16.98) HS	STACKIN CHIPS	28
29	25	27	14	**PEGGY SCOTT-ADAMS** MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	9
30	32	34	5	**AFTER 7** VIRGIN 42756 (10.98/15.98)	THE VERY BEST OF AFTER 7	24
31	26	24	24	**BABYFACE** ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
32	33	31	51	**KIRK FRANKLIN AND THE FAMILY** ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
33	29	32	23	**TELA** SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
34	31	26	42	**KEITH SWEAT** ▲[3] ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
35	34	35	62	**2PAC** ▲[7] DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
36	28	22	6	**VARIOUS ARTISTS** COLUMBIA 66820* (10.98 EQ/16.98)	MUGGS PRESENTS...THE SOUL ASSASSINS CHAPTER 1	6
37	27	29	27	**702** GIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	24
38	39	39	5	**MARK MORRISON** ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	38
39	37	38	29	**MINT CONDITION** PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
40	30	28	20	**SOUNDTRACK** ▲[2] ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
41	NEW ▶		1	**CHRIS ROCK** DREAMWORKS 50008/GEFFEN (10.98/16.98)	ROLL WITH THE NEW	41
42	35	33	11	**VARIOUS ARTISTS** ● NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	2
43	55	63	22	**ERIC BENET** WARNER BROS. 46270 (10.98/15.98) HS	TRUE TO MYSELF	43
44	41	48	27	**JOHNNY GILL** ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
45	38	42	28	**GHOSTFACE KILLAH** ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	2
46	36	36	48	**THE ISLEY BROTHERS** ▲ T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
47	41	37	10	**REDMAN** ● DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	1
48	43	40	10	**CAMP LO** PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	5
49	40	41	10	**SOUNDTRACK** ● BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	1
50	47	41	9	**FRANKIE CUTLASS** VIOLATOR 1548*/RELATIVITY (10.98/15.98) HS	POLITICS & BULLSH*T	32
51	48	46	28	**LUTHER VANDROSS** ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	1
52	58	59	46	**ANN NESBY** PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	27
53	48	54	11	**RAHSAAN PATTERSON** MCA 11559 (9.98/12.98) HS	RAHSAAN PATTERSON	48
54	49	49	24	**AZ YET** ● LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	18
55	49	49	11	**SOUNDTRACK** ● DEATH ROW 90114*/INTERSCOPE (10.98/16.98)	GRIDLOCK'D	1
56	50	50	21	**SHAQUILLE O'NEAL** T.W.ISM./TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	27
57	63	60	7	**VARIOUS ARTISTS** THUMP 9956 (10.98/16.98)	OLD SCHOOL FUNK	57
58	51	50	28	**CURTIS MAYFIELD** WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
59	44	43	23	**SNOOP DOGGY DOGG** ▲[2] DEATH ROW 90036*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
60	62	53	28	**KENNY G** ▲[2] ARISTA 18935 (10.98/16.98)	THE MOMENT	9
61	54	44	31	**NEW EDITION** ▲[2] MCA 11480* (10.98/16.98)	HOME AGAIN	1
62	52	52	23	**RICHIE RICH** OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	11
63	56	57	3	**RAY J** EASTWEST 62017/EEG (10.98/16.98) HS	EVERYTHING YOU WANT	56
64	60	58	21	✝ ▲[2] NPG 54982/EMI (22.98/34.98)	EMANCIPATION	6
65	53	56	35	**AKINYELE** ZOO 31142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
66	57	51	9	**SOUNDTRACK** JIVE 41590 (11.98/16.98)	DANGEROUS GROUND	3
67	61	61	20	**VARIOUS ARTISTS** DEATH ROW/INTERSCOPE 50677*/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	15
68	65	—	2	**NUYORICAN SOUL** GIANT STEP/BLUE THUMB 1130*/GRP (9.98/15.98) HS	NUYORICAN SOUL	65
69	66	73	44	**JOHNNIE TAYLOR** MALACO 7480 (9.98/15.98)	GOOO LOVE!	15
				★ ★ ★ Pacesetter ★ ★ ★		
70	98	—	2	**VARIOUS ARTISTS** INTERSOUND 9510 (10.98/16.98)	BOOTY MIX 2, THE NEXT BOUNCE II	70
71	67	64	17	**SWEETBACK** EPIC 67492 (10.98 EQ/16.98) HS	SWEETBACK	46
72	75	74	40	**JAY-Z** ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
73	64	62	21	**MOBB DEEP** ● LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1
74	59	55	5	**THREE 6 MAFIA** PROPHET 4405 (9.98/14.98) HS	THE END	42
75	70	68	10	**C-BO** ON THE RUN 7201/AWOL (10.98/14.98)	ONE LIFE 2 LIVE	12
76	69	66	29	**SOUNDTRACK** ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
77	74	88	46	**MASTER P** ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
78	72	67	3	**GEORGE DUKE** WARNER BROS. 46494 (10.98/16.98)	IS LOVE ENOUGH?	67
79	77	75	87	**AL GREEN** THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
80	71	70	34	**OUTKAST** ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
81	97	86	24	**E-40** ● SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	2
82	NEW ▶		1	**FRAZE** BEFORE DAWN 2011/TOUCHWOOD (10.98/14.98)	RUFF RIDE - THE ALBUM	82
83	100	100	3	**RAHEEM** TIGHT 2 DEF 4497 (9.98/14.98)	BAD BOY FROM G.A. GREATEST HITS 1986-1997	83
84	73	72	3	**IMPROMP2** MOJAZZ 530748/MOTOWN (8.98/14.98)	CAN'T GET ENOUGH	72
85	81	71	41	**DJ KOOL** CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98) HS	LET ME CLEAR MY THROAT	21
86	68	69	32	**DO OR DIE** ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	3
87	80	77	23	**LL COOL J** ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	21
88	84	87	91	**BONE THUGS-N-HARMONY** ▲[4] RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
89	78	90	74	**R. KELLY** ▲[3] JIVE 41579* (10.98/16.98)	R. KELLY	1
90	NEW ▶		1	**US 3** BLUE NOTE 30027*/CAPITOL (10.98/15.98)	BROADWAY & 52ND	90
91	91	79	4	**OENISE LASALLE** MALACO 7478 (9.98/14.98)	SMOKIN' IN BED	79
92	89	78	45	**DONELL JONES** LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	30
93	76	93	13	**FREAK NASTY** HARD HOOD/POWER 2111/TRIAD (10.98/15.98) HS	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS	68
94	90	89	61	**FUGEES** ▲[3] RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
95	79	81	24	**OA BRAT** ● SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	5
96	NEW ▶		1	**DJ DMD FEAT. THE INNER SOUL CLIQUE** INNER SOUL/WARP 4516/ICHIBAN (9.98/14.98)	ELEVEN	96
97	82	80	20	**B-LEGIT** SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	15
98	83	76	24	**ALFONZO HUNTER** DEF SQUAD 52827/EMI (10.98/15.98) HS	BLACKA DA BERRY	44
99	RE-ENTRY		4	**TWELVE A.M.** AT LAST V.I.P. 5001 (9.98/14.98) HS	THE TIME HAS COME	27
100	RE-ENTRY		25	**MC LYTE** EASTWEST 61761*/EEG (10.98/16.98)	BAD AS I WANNA B	27

Albums with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ▲RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

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Mary J. Blige Shares Her Soulful, Praiseworthy World

Dance TRAX

by Larry Flick

MARY'S WORLD: How much do we absolutely worship **Mary J. Blige**? OK, so we're gushing . . . but who cares? The woman has a gift for writing songs that are not only rich with heartfelt emotion but also tremble with the kind of humanity and hardcore realness that often leads to intense catharsis. We cannot even begin to count the considerable number of experiences—joyous, sad, and downright revelatory—that we have connected to the songs of Blige's 1995 masterpiece, "My Life." That album etched a tough creative standard for the artist to match, but she accomplishes that feat with deceptive ease on her new MCA opus, "Share My World" (Billboard, April 12).



Bosom Buddies. Singers Karel and Deborah Gibson were all smiles after a recent performance at the Amnesia nightclub in Miami. The two have more in common than sharing a club bill. They have just released new singles on Jellybean Recordings. Karel's "I Am" is a spirited hi-NRG anthem produced by Brinsley Evans with remixes by DJ Stobe, while Gibson's "Only Words" is a perky pop confection produced by the artist with interpretations by Junior Vasquez. Karel will soon lens a videoclip for this track with directors Ricardo Martin and Andrew Howard. Gibson and Vasquez is also putting the finishing touches to an updated version of Gibson's 1987 hit "Only In My Dreams," which will be released later this season.

Working with an army of producers that includes **Jam & Lewis**, **Babyface**, and **Mtume**, among others, she weaves more soulful tales of heartbreak and eventual empowerment, displaying a sharper lyrical vision and luminous, markedly matured vocals. The highlights are seemingly endless, though the twinkling, single-worthy "Everything" and the melancholy "Searchin' " come to mind first. And for those who love a cover, Miss Mary tears up **Natalie Cole**'s pop chestnut "Our Love" with a gospel-like fervor that actually bests the original recording, hard though that may be to believe.

The uplifting "Love Is All We Need" ushers in "Share My World," and we're pleased to see that MCA is inviting club citizens to the party with a pair of solid remixes by the ever-fab **Mark Picchiotti**. He taps into the spiritual energy of the song by laying a hand-in-da-air bouse groove that nicely complements the verses and transforms the chorus into an enthemic chant. Listening to this interpretation of the song, we can't help hut fantasize about what Blige might offer had shs opted to craft a house tune from scratch. Perhaps next time around. Until then, we'll happily allow "Share My World" to become one of the primary soundtracks to our spring season.

SWINGIN' SINGLES: New York's Progressive High Records hits hard with a pair of must-have slammers for the dub-house generation. **Brutal Bill** demonstrates formidable growth on "Destiny," a track that strobes with ear-grabbing samples and a bassline that is relentlessly infectious. Meanwhile, **Anthony Acid & Nesty Nova** trip on wicked percussion and plush keyboard lines on "Clap 2 Dis," a jam that is equally accessible to dark underground gatherings and festive mainstream parties.

Chicago's Cajual Records also serves up a couple of essential turntable items in the form of "Club Lonely" hy **Cabrini-Greens & Cornhread** (aka producers **Dewey B.** and **Braxton Holmes**) and "Dancin' " by **the Chicago Connection**. In both cases, the local scene's distinctively soulful sound is a crucial creative element. The former cut, by the by, bares no relationship to the **Li'l Louis** evergreen, standing tall on its own merits with a sinewy melody and an edgy beat. The latter jam pounds with a quirky disco flair, thanks to the imaginative production of **Mark Grant** and **Cajmere**.

Speaking of Chicago (and we love to—it's got one of the best club scenes in the world), the kids at Mood Food Records continue to prove that the city does not function on house music alone. "Ignorance Is Bliss," by **Colour Climax**, is an exercise in jittery acid-funk, deftly straddling the line between the acid-jazz and electronic communities. Yeah, the requisite disco mix is included and handled quite nicely by **Sure Is Pure**. But be adventurous and dip into the original downtempo version. It's not like much else that you've heard lately—a brave move that we wish more folks would make when entering the studio.

If you've been wondering if "Little" **Louie Vega** and **Kenny "Dope" Gonzalez** were permanently locked into the jazzy world of their red-hot band, **Nuyoricen Soul**, the answer can be found on "Thru The Skies," a 12-inch er they're about to release under the name **Kenlou**. For 17-plus flawless minutes, the duo takes you on a deep-house journey that is rife with rich sonic images and a plusb groove that is as comforting as it is exhilarating. A brilliantly underststed effort available on their own MAW Records.

LATIN ACTION: The increasingly simpatico union between the dance and Latin music communities will be among the topics of discussion at Billboard's eighth annual International Latin Music Conference, April 28-30 at the Hotel Inter-Continental in Miami.

We're pleased to be participating in what should be an enlightening panel on the topic with such heavy-hitters as producer **Pablo Flores**, **Marvin Howell** of BMG International, and **Mark Walker** of Max Music, among others. Also, acts that incorporate tbe two genres in their recordings will perform April 29 at Sticky Fingers. The bill includes Sony acts **Nayobe** and **Dr. Noiz**, **Arista-Latin's Angelica**, and BMG artist **Carrapicho**. For registration info, call **Maureen Ryan** at 212-536-5002. Hope to see you there.

THE MORE, THE MERRIER: After a winter filled with far too many creatively anemic compilations, we're close to drowning in a flood of cute new multi-act alhums.

Is everyone in clubland totally vibing the electronic revolution yet? If not, then dive into "MTV's Amp," a compilation triggered by the breakout success of the music television network's weekly late-night series of the same name. By the set's close, you'll be sold. With a lineup that includes **Fluke**, **Underworld**, **Photek**, and **Prodigy**, tbis Astralwerks album could actually serve as a primer for anyone looking to be enlightened on the electronic genre that seems to have everyone in rock'n'roll arching their eyehrows with curiosity. Though there's nary a dud to be found here, we're currently most compelled by "Block Rockin' Beats" by **the Chemical Brothers**, "Sick To Death" hy **Atari Teenage Riot**, and "Busy Child" by **the Crystal Method**.

World-beat enthusiasts are advised to make a mad dash for their local shops May 6 for copies of "Rhythm Zone" and "Peaceful Planet," a pair of Mango albums that combine the natural beauty and pure essence of the genre with modern technology. The former set rattles with the lively and percussive musings of **Ismael Lo**, **Salif Jeffes**, and **Bahia Black**, while the latter collection has a more soothing tone, thanks to the contributions of **Mensy**, **Lazzo**, and **Angelique Kidjo**.

If the concept of embracing world-beat music—either as a working DJ or as a private listener—has previously seemed daunting or unappealing, please use these wonderful Mango sets as a catalyst to rethink your position. If you can get with jungle or drum'n'bass culture, you can get with this. And the jams offered here are far more satisfying than almost anything to be found on a drum'n'bass album.

Twisted America offers what is easily the best edition of its "Journeys By DJ" series with "After Hours," a disc designed to fill the chill-out needs of the diehard punter. Deliciously sensual and moody in tone, this set blends well-known jams by such acts as the **Daou** and **Denny Tenaglia** with rare treasures hy **Don Carlos** and **Ashley Beedle**. We're living most for the inclusion of the gorgeous "It's Paradise" by **Ellis D.**, which was **Junior Vasquez's** pre-stardom recording moniker.

On a harder house tip, there's a wealth of worthwhile music. Most notable is "The New York Source," a double-CD package on Sub-Urban Records that showcases the mixing prowess of **Boris Dlugosch** and cuts like "Music Takes Me Higher" by **Lift**, "Love Goes On" by **Kludo Featuring J.D. Braithwaite**, and "There's Got To Be A Way" by **Federal Hill**.

KICKIN' IT: New York's budding Flip It! Records continues to mine interesting new ground hy obtaining permission to reconstruct obscure or unlikely pop songs from major labels. This time, Warner Bros. and troubadour **Rickie Lee Jones** have allowed her 1981 chestnut "Living It Up" to be transformed into a club anthem by **Junior Vesquez**, **Mark Kamins**, **Jerome Farley**, and **Michael Josephs**. Vasquez does the tribal thing to solid effect, while Kamins kicks a shuffling hip-hop groove that is actually quite ripe for radio play. With this single and

(Continued on next page)



Workin' It. Ann Nesby, center, and her dancers, Lulanger Washington, left, end Jamecie Bennett, strike e dramatic pose before recently taking the stage et the Warsaw nightclub in Miemi. The diva is trekking across the country in support of her new Perspective/A&M single, "Hold On," which sports juicy house remixes by Mousse T. and Blaze. "It's e great pleasure to witness such creativity," Nesby says of the 12-inch packege. "It's elweys fun to see the new direction e remixer will take my voice and the song." Originelly produced by Steve "Silk" Hurley, the song is from her 1996 debut, "I'm Here For You," e stellar project that continues to build en avid audience for the artist. Beyond promotional duties for "Hold On," Nesby's agenda includes performances at various gey end lesbian pride rallies throughout the month of June and then a return to the studio to begin cutting her next album.

Billboard. HOT Dance Breakouts

APRIL 26, 1997

CLUB PLAY

1. **FABLE** ROBERT MILES DECONSTRUCTION
2. **LOVE IS ALL WE NEED** MARY J. BLIGE MCA
3. **A LITTLE BIT OF ECSTASY** JOCELYN ENRIQUEZ CLASSIFIED
4. **OXYGENE 8** JEAN MICHEL JARRE EPIC
5. **GIMME SOME LOVE** GINA G ETERNAL

MAXI-SINGLES SALES

1. **IN A DREAM** JOSSETTE GALAXY FREESTYLE
2. **FULL OF SMOKE** CHRISTION ROC-A-FELLA
3. **THAT SOUND** PUMP FRICTION KING STREET
4. **BITCH** MEREDITH BROOKS CAPITOL
5. **FEELIN' IT** JAY-Z ROC-A-FELLA

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

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CLUBHOUSE
ACID
VINYL ACCESSORIES: RECORD BAGS - SLIPMATS - CLEANERS - STANTON

Billboard®
APRIL 26, 1997

HOT DANCE MUSIC™

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	2	3	9	**HAVANA** ARISTA 13327 (1 week at No. 1)	KENNY G
2	4	9	7	**TO STEP ASIDE** ATLANTIC 85430	PET SHOP BOYS
3	7	12	6	**THAT SOUND** KING STREET 1058	PUMP FRICTION
4	6	8	8	**CALL ME** LOGIC 45726/RCA	◆ LE CLICK
5	1	2	8	**STAR PEOPLE** DREAMWORKS 58003/GEFFEN	◆ GEORGE MICHAEL
6	11	13	6	**ONE IN A MILLION** BLACKGROUND PROMO/ATLANTIC	◆ AALIYAH
7	10	14	6	**MUEVE LA CADERA (MOVE YOUR BODY)** STRICTLY RHYTHM 12495	◆ REEL 2 REAL FEAT. PROYECTO UNO
8	5	7	9	**LOVEFOOL** TRAMPOLENE/STOCKHOLM PROMO/MERCURY	◆ THE CARDIGANS
9	3	1	11	**GIVE IT UP** EMPIRE STATE 38/EIGHTBALL	VICTOR CALDERONE
10	18	27	4	**DA FUNK** SOMA 38587/VIRGIN	◆ DAFT PUNK
11	16	23	4	**TESTIFY** SOULFURIC 0005	JAY WILLIAMS
12	13	18	5	**SAXMANIA** AQUA BOOGIE 036	MIJANGOS
13	22	35	4	**NOT OVER YET** PERFECTO/KINETIC 43734/REPRISE	GRACE
14	9	4	11	**PEOPLE HOLD ON** ARISTA PROMO	LISA STANSFIELD
15	8	5	12	**I'M ALIVE** GRANDSLAM 001/STRICTLY RHYTHM	◆ STRETCH AND VERN PRESENT MADDOG
16	15	17	10	**ARE YOU THERE...** OVUM/RUFFHOUSE 78416/COLUMBIA	◆ WINK
17	30	—	2	**I MISS YOU** ELEKTRA PROMO/EEG	◆ BJORK
18	20	25	5	**YUM YUM** JELLYBEAN 2521	PULSE FEATURING ANTOINETTE ROBERSON
19	21	28	4	MAKE **YOUR OWN KIND OF MUSIC** MCA SOUNDTRACKS PROMO/MCA	MAMA CASS
20	23	32	5	**WHERE HAVE ALL THE COWBOYS GONE?** IMAGO 43854/WARNER BROS	◆ PAULA COLE
21	17	16	7	**IT HAS BEGUN** TVT SOUNDTRAX 8035/TVT	PSYKOSONIK
22	24	41	3	**RELEASE YO' SELF** ULTRA 009	TRANSLANTIC SOUL
				★★★ Power Pick ★★★	
23	29	39	4	**MAJICK** MOONSHINE 88434	KEOKI
24	32	42	3	**ONE MORE TIME** ARISTA 13329	◆ REAL MCCOY
25	25	36	4	**SEARCHIN'** GROOVE ON 59/STRICTLY RHYTHM	MOOD II SWING FEATURING LONI CLARK
26	12	6	13	**DISCOTHEQUE** ISLAND 854789	◆ U2
27	19	11	11	**SON OF A PREACHERMAN** LOGIC 45596	SOUL S.K.
28	35	46	3	**OFFSHORE** EDEL AMERICA 36800	◆ CHICANE
29	27	31	19	**RHYTHM IS A DANCER** ARISTA PROMO	SNAP
				★★★ Hot Shot Debut ★★★	
30	NEW ▶		1	**SPIN SPIN SUGAR** CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
31	45	—	2	**IN MY ARMS** MUTE/MAVERICK 43857/WARNER BROS.	ERASURE
32	36	47	3	**MUSIC** POPULAR 26045/CRITIQUE	◆ DOLCE & GABBANA
33	39	—	2	**CARRY ON** INTERHIT 10164	DONNA SUMMER & GIORGIO MORODER
34	28	30	7	**DRIVE** HANDS ON IMPORT	GEOFFREY WILLIAMS
35	14	10	15	**IT'S JUST ANOTHER GROOVE** SMILE 9055/PROFILE	THE MIGHTY DUB KATZ
36	40	—	2	**YOU DON'T KNOW** EPIC 78548	◆ CYNDI LAUPER
37	37	38	3	**FUNK LIKE DAT** INTERHIT 10163	BARRY HARRIS
38	26	22	10	**MAKE MY DAY** ARIOLA 44379	GRACE UNDER PRESSURE
39	33	29	3	**ONLY** YOU MAXI 2054	SHAY JONES
40	NEW ▶		7	**GONNA MAKE IT** MOONSHINE 88437	STATESIDE
41	31	24	12	CALLING **YOUR NAME** STOCKHOLM IMPORT	E-TYPE
42	38	38	10	**WANNABE** VIRGIN 38579	◆ SPICE GIRLS
43	49	50	3	**HOLD ON** ARIOLA 45168	YOJO WORKING
44	44	44	4	**NEVER FELT THIS WAY** JELLYBEAN 2520	FAST FORWARD FEATURING BEVERLY
45	47	40	4	**HARMONY** MUSIC PLANT 044	SHUFFLE INC.
46	47	49	3	**TELL THE WORLD** MAX 2035	REDEMPTION FEATURING EVELYN THOMAS
47	NEW ▶		3	SUPERNATURAL NERVOUS 20236	KIM ENGLISH
48	48	33	3	**A LITTLE BIT OF LOVE** RHINO 76034/ATLANTIC	◆ RUPAUL
49	38	26	10	**RUNAWAY** GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
50	42	15	14	**STEP BY STEP** ARISTA 13313	◆ WHITNEY HOUSTON

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1/Greatest Gainer ★★★	
1	1	6	4	**A LITTLE BIT OF ECSTASY** (T) (X) CLASSIFIED/TIMBERY 0190/TOMMY BOY (2 weeks at No. 1)	◆ JOCELYN ENRIQUEZ
2	2	3	6	**STEP INTO A WORLD (RAPTURE'S DELIGHT)** (T) JIVE 42442	◆ KRS-ONE
3	3	1	8	**CAN'T NOBODY HOLD ME DOWN** (T) (X) BAD BOY 79081/ARISTA	◆ PUFF DADDY (FEAT. MASE)
4	4	2	7	**INSOMNIA** (T) (X) CHEEKY/CHAMPION 13333/ARISTA	◆ FAITHLESS
5	17	16	9	**RETURN OF THE MACK** (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON
6	6	8	5	**ONE MORE TIME** (T) (X) ARISTA 13329	◆ REAL MCCOY
7	5	7	33	**LET ME CLEAR MY THROAT** (T) (X) CLR/AMERICAN 43764/WARNER BROS	◆ DJ KOOL
8	7	—	2	**MY BABY DADDY** (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	◆ B-ROCK & THE BIZZ
9	19	15	11	**THE THEME (IT'S PARTY TIME)** (T) BYSTORM 56114/UNIVERSAL	◆ TRACEY LEE
10	16	12	10	**CALL ME** (T) (X) LOGIC 45726/RCA	◆ LE CLICK
11	10	4	8	**REQUEST LINE** (T) (X) ILLTOWN 860625/MOTOWN	◆ ZHANE
				★★★ Hot Shot Debut ★★★	
12	NEW ▶		1	**NO ONE BUT YOU** (T) H.O.L.A. 341014/ISLAND	◆ VERONICA (FEATURING CRAIG MACK)
13	15	14	8	**BIG DADDY** (T) UPTOWN 56039/UNIVERSAL	◆ HEAVY D
14	13	5	9	RUNAWAY (T) (X) GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
15	23	10	22	**UN-BREAK MY HEART** (M) (T) (X) LAFACE 24213/ARISTA	◆ TONI BRAXTON
16	14	9	10	**DON'T CRY FOR ME ARGENTINA** (T) (X) WARNER BROS. 43809	◆ MADONNA
17	25	23	11	**I'LL BE** (T) VIOLATOR/DEF JAM 574029/MERCURY	◆ FOXY BROWN FEATURING JAY-Z
18	30	18	6	**STAR PEOPLE** (T) (X) DREAMWORKS 58003/GEFFEN	◆ GEORGE MICHAEL
19	20	24	8	**HEAD OVER HEELS** (T) TRACK MASTERS/CRAVE 78524/EPIC	◆ ALLURE FEATURING NAS
20	48	—	2	**RUNNIN'** (X) MERGELA/SOLAR 70134/HINES	2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH
21	11	21	3	JAZZY **BELLE** (T) (X) LAFACE 24236/ARISTA	◆ OUTKAST
22	8	—	2	**TO STEP ASIDE/SE A VIDA E (THAT'S THE WAY LIFE IS)** (T) (X) ATLANTIC 85430/AG	◆ PET SHOP BOYS
23	NEW ▶		1	**IT'S THE PEE '97** (M) (T) (X) RELATIVITY 1590	◆ PMD (FEATURING MOBB DEEP)
24	24	35	13	**DA' DIP** (T) (X) HARD HOOD/POWER D112/TRIAD	◆ FREAK NASTY
25	9	41	14	**ON & ON** (T) KEDAR 56120/UNIVERSAL	◆ ERYKAH BADU
26	28	29	6	**PLEASE DON'T GO** (T) (X) ARISTA 13305	◆ NO MERCY
27	18	13	10	**I'M NOT FEELING YOU** (T) LOUD 64789/RCA	◆ YVETTE MICHELE
28	32	40	7	**I SHOT THE SHERIFF** (T) G FUNK/DEF JAM 573565/MERCURY	◆ WARREN G
29	NEW ▶		1	**THAT'S RIGHT** (T) (X) BREAKAWAY/SUCCESS 58641/EMI	◆ DJ TAZ FEAT. RAHEEM THE DREAM
30	36	28	3	**COME ON** (T) (X) EASTWEST 63998/EEG	◆ BILLY LAWRENCE FEATURING MC LYTE
31	12	20	9	**DON'T SPEAK** (T) (X) ZYX 66073	CLUELESS
32	39	30	7	**GET READY, READY!** (M) (T) (X) TAKE FO' 205	DJ JUBILEE
33	42	22	5	**ME OR THE PAPES** (T) (X) PAYDAY/LONDON 531083/ISLAND	◆ JERU THE DAMAJA
34	RE-ENTRY		5	**THE ULTIMATE** (T) (X) BIG BEAT 95606/AG	◆ ARTIFACTS
35	NEW ▶		1	**SOMETIMES** (T) (X) DELICIOUS VINYL 4009/RED ANT	◆ THE BRAND NEW HEAVIES
36	44	26	5	**CARRY ON** (T) (X) INTERHIT 10164	DONNA SUMMER & GIORGIO MORODER
37	43	36	3	**DA FUNK** (T) SOMA 38587/VIRGIN	◆ DAFT PUNK
38	NEW ▶		4	**MAJICK** (T) (X) MOONSHINE 88434	KEOKI
39	40	40	3	**WU-RENEGADES** (T) WU-TANG 53267/PRIORITY	◆ KILLARMY
40	NEW ▶		1	**NOT OVER YET** (T) (X) PERFECTO/KINETIC 43734/REPRISE	GRACE
41	41	38	5	**MUEVE LA CADERA (MOVE YOUR BODY)** (T) (X) STRICTLY RHYTHM 12495	◆ REEL 2 REAL FEAT. PROYECTO UNO
42	45	—	7	**WHERE HAVE ALL THE COWBOYS GONE?** (T) (X) IMAGO 43854/WARNER BROS.	◆ PAULA COLE
43	38	49	7	**STEP BY STEP** (M) (T) (X) ARISTA 13313	◆ WHITNEY HOUSTON
44	47	40	10	**DON'T STOP MOVIN'** (T) (X) UNDISCOVERED 55301/MCA	◆ LIVIN' JOY
45	35	37	10	**GHETTO LOVE** (T) (X) SO SO DEF 78508/COLUMBIA	◆ DA BRAT FEATURING T-BOZ
46	33	33	14	**FIRESTARTER** (T) (X) XL MUTE/MAVERICK 43843/WARNER BROS.	◆ PRODIGY
47	26	37	4	**TALK TO ME** (T) (X) RCA 64776	◆ WILD ORCHID
48	21	37	13	**GET UP** (T) (X) NERVOUS 20263	◆ BYRON STINGILY
49	29	50	10	**I BELIEVE I CAN FLY** (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	◆ R. KELLY
50	RE-ENTRY		9	**MUSIC** (T) (X) POPULAR 26045/CRITIQUE	◆ DOLCE & GABBANA

○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

Dolly Parton's "Peace Train," Flip It! is inching toward a mighty fine compilation album. Given the label's knack for assembling solid 12-inch packages, it would be nice to see the label tackle a new artist and a fresh song.

If you're an A&R exec who has grown weary of jockeying for the studio attention of the same handful of producers and is looking for some fresh perspective, you might want to give **Paul Andrews** a call. Simply put, he's a budding young producer/writer who deserves a break. Among the goodies circulating on his current demo reel is "Whole," a sleek and soulful song of empowerment written with **Cynthia Biggs**. The track is coated with sweet strings and a light jeep beat, while singer **Sharon Bryant** (Remember her? Why doesn't such a fierce artist have a label deal?) breathes a quietly assured worldliness into the lyrics.

Another Andrews item that has us twirlin' up a storm is a bedroom mix he did of **Whitney Houston's** "So Emotional" (No, he's not trying to bootleg this mix, though someone at Arista *needs* to hear it and put it to good use). He floats the diva's vocal over an infectious, house-flavored hi-NRG groove that would work on either a dancefloor or radio station. Be on the lookout for this lad. We're betting on him rising above the pack in the coming year.

Vinyl collectors will be delighted to learn that Epic Records is reactivating its "Mixmasters" classic single series, which offers remastered rare and out-of-print hits on double-A-sided 12-inch records. There are a festive slew of treats planned, including "Enjoy Yourself" and "Blame It On The Boogie" by **the Jacksons**, "Club Lonely" and "French Kiss" by **Li'l Louis & the World**, and "You Spin Me 'Round" and "Brand New Lover" by **Dead Or Alive**, among others. Look for these "Mixmaster" releases to hit the stores June 3, with more planned for the end of this year.

DJs who find the charming **Love To Infinity** remixes of "In Your Arms" by **Erasure** too light and fluffy to spin should investigate a new promo-only pressing of the song sporting smokin' underground versions by **Dekkard**. Although the groove here is far deeper and ultimately more exciting for the dancefloor, fans of the actual Maverick/Warner Bros. recording will probably grimace with disapproval.

Finally, we goofed when we recently credited the production of **Crystal Waters'** new Mercury single, "Just A Freak," to **the Basement Boys**. The song was actually written and produced by Waters with **95 North**. If you haven't investigated this jam yet, don't wait a second longer. It's really quite fab—in both its original incarnation and in remixes by **Soul Solution** and **Hex Hector**.



In The Apple. Members of Arista/Nashville group BR5-49 recently made their early morning TV debut on ABC's "Good Morning America." Shown, from left, are show host Forrest Sawyer, Gary Bennett, Chuck Mead, host Joan Lunden, Shaw Wilson, Jay McDowell, and Don Herron.

Sons Of The Desert Market With Mirth

Epic Band Plans To Build On Texas Base

■ BY DEBORAH EVANS PRICE

NASHVILLE—For anyone who wondered why they received a copy of the Laurel and Hardy classic movie "Sons Of The Desert" or why they were getting voice-mail messages from someone impersonating Jay Leno, it's all part of a six-month campaign promoting Epic's new band Sons Of The Desert. By incorporating some fun and games, label executives hope to draw extra attention to the June 3 release of the band's debut album, "Whatever Comes First."

The combination of music and mirth seems to be working as the group's debut single, the title tune from the album, is already at No. 37 on Billboard's Hot Country Singles & Tracks this issue.



SONS OF THE DESERT

"That is a great record," says Stephanie Crist, assistant music director at KMDL Lafayette, La. "We really get a lot of requests for it . . . There are a lot of bands out now, but I really think they have an edge on everybody, and I think their video is really cool, too. We love those guys. They are really, really good, and we're crossing our fingers for them."

Sony senior VP of marketing Mike Kraski admits that the country marketplace is becoming crowded with bands, but says the fact that these guys came together on their own is a difference the audience will hear.

"I'm reading these blurbs on a lot of the acts, and a lot of them turn out to be Nashville label creations. They find a lead singer that has been with another band, and combine it with this person, and combine it with that person . . . and just build the package internally," he says.

"I think we all have a tendency to not give the consumer enough credit to figure that out. We think they don't get the difference, [that] they don't realize the difference between something real and something that Nashville manufactures, and I think that's the primary difference here. These guys are

(Continued on page 39)

Indie Mainstay John Prine Marks 25 Years In Music; Travis Exits Warner

OH BOY: He has long been a musical pioneer and is now quietly celebrating 25 years in the music business with a new live album on his own Oh Boy Records. **John Prine** moved to Nashville almost two decades ago and has been influencing the music and the artists here ever since. Prine probably has done more than anyone else in country-folk to inspire writers and pickers to move to town. He turned down an offer to sign with CBS Records (now Sony Music) when he moved here and has been glad ever since that he has his own label (run by his longtime manager **Al Bunetta**, who serves as president, and VP **Dan Einstein**).

"I moved to Nashville primarily because of Cowboy," Prine tells Nashville Scene, referring to legendary artist/producer **"Cowboy" Jack Clement**. "I had made a record here in 1973 and got a whirlwind introduction to the town by **Lee Clayton**. He took me to the Ryman when the Opry was still there. And I kept coming back here and I met Cowboy, and it got to where I was spending more time here than I was at home in Chicago when I was off the road. So I finally moved here in 1980."

Nashville Scene

by Chet Flippo

When Oh Boy was formed, Prine says, he and his label cohorts saw it as a natural alternative to major labels as well as independent labels. "Dan and Al had some experience, having worked with **Steve Goodman**. The last four years of Steve's life, he had no label. So they sold records by mail order and at his gigs. They basically knew how to get it off the ground." With independent distribution, Oh Boy is not dependent on any one distributor. Prine says he's much better off at his own label than being with a major. He sold more than 400,000 copies of his Grammy-winning album "The Missing Years"; he says, "With a small company, you can sell 60,000 copies and you're making money."

What directly inspired Oh Boy, Prine says, was the CBS Nashville offer. "It was a good offer," he says. "They wanted, I think with hindsight, an artist who was folk-based but that they could pitch country, like **Mary Chapin Carpenter** is now. The money was good, and we had friends at the label that I trusted. Still . . . labels go through changes. They drew up the contracts and I was ready to sign, and then I got this knot in my stomach, like, 'I don't want to go through this again.' But then I said to myself, if I don't want that, then what do I want to do? So we started Oh Boy."

The country-folk thing remains a dilemma for major labels, he says. "Nobody knows to this day what to do with **Joe Ely**. Asylum could only get so far with **Guy Clark**; now he's at Sugar Hill. That's why I had that knot in my stomach. I mainly make my living on the road. If I needed a new refrigerator, I'd go out and sing for two hours. I *know* the people are out there. The major labels are missing the fans by going after the Levi-wearin' truck buyers. They're there: They're grandmas and grandpas and teenagers. I still love going out on the road; it's exciting for me. I'm goin' on 51 and havin' more fun than ever."

Of present-day country, Prine says he's a **LeAnn Rimes** fan. "When we started Oh Boy, I spent years looking for a 14-year-old girl singer, like a new **Tanya Tucker**. I was like an old lecher, slowing the car down. But if you get one hit from 'em, they'll be around for a long time."

The label's next release will be the May 20 debut album of **R.B. Morris**. The roster also includes **Heather Eatman**, a singer who works at The New York Daily News.



ON THE ROW: Randy Travis has left Warner/Reprise Nashville and is label shopping. The separation was said to be by mutual agreement. Although Travis' current single, a sprightly remake of **Roger Miller's** "King Of The Road," was on his last Warner Bros. album, it's being worked to country radio by Asylum Records, because the song also appears on Asylum's April 22 soundtrack for the forthcoming **Bill Paxton** movie "Traveller" . . . National promo director **Larry Pareigis** is out at Almo Sounds.

Paige Levy has been promoted to senior VP of A&R at Warner/Reprise Nashville. Her signings at the label include **Dwight Yoakam** and **Paul Brandt**. She's working with those artists, as well as **the Sky Kings** and newcomers **Gayla Borders** and **Michael Peterson** . . . At MCA Nashville, **Jules Wortman** has been promoted to VP of music and video publicity . . . **John Michael Montgomery's** current self-titled Atlantic album has been certified quadruple-platinum by the Recording Industry Assn. of America. That matches the numbers posted by his last album in 1994. **Little Texas'** "Big Time" was certified double-platinum, and its "Kick A Little" is platinum. **Travis Tritt's** "Ten Feet Tall And Bulletproof" is now double-platinum.

Willie Nelson makes a rare Nashville appearance April 27 when he plays a memorial concert at the Stardust Theatre honoring the late **Faron Young** . . . **Doc Watson** hosts the 10th annual MerleFest Thursday (24)-April 27 at Wilkes Community College in Wilkesboro, N.C. Artists appearing include **Alison Krauss & Union Station, Junior Brown, Marty Stuart, Ricky Skaggs, Steve Earle**, and **Emmylou Harris** . . . Warner/Reprise's **Victoria Shaw** is nominated for an Emmy for her song "All For The Sake Of Love," which has been featured on the soap "As The World Turns."

Strait, Foxworthy Among Hosts Of ACM Awards Show

NASHVILLE—George Strait, Jeff Foxworthy, and Crystal Bernard host the Academy of Country Music (ACM) Awards, televised live on NBC Wednesday (23) at 8 p.m. EDT.

The 32nd edition of the ACM Awards show will be graced with special appearances by Gene Autry, Alabama, and the Oak Ridge Boys.

In addition to the hosts, performers include Clint Black, Brooks & Dunn, Garth Brooks, Deana Carter, Billy Dean, Bill Engvall, Vince Gill, Alan Jackson, Tracy Lawrence, Patty Loveless, the Mavericks, Reba McEntire, Tim McGraw, LeAnn Rimes, and Bryan White, as well as newcomer nominees Trace Adkins, James Bonamy, BR5-49, Burnin' Daylight, Mindy McCready, Ricochet, and Kevin Sharp.

Presenters on the show include John Anderson, John Berry, Lisa Hartman Black, BlackHawk, Gary Chapman, Kenny Chesney, Mark Chesnutt, Joe Diffie, Ty Herndon, Naomi Judd, Toby Keith, Jay Leno, Kathy Mattea, Martina McBride, Patti Page, Collin Raye, Riders In The Sky, Sawyer Brown, Cliffie Stone, Doug Stone, Marty Stuart, Doug Supernaw, Pam Tillis, Randy Travis, Tanya Tucker, Clay Walker, and Chely Wright.

Previously announced Hat Award winners are WSIX Nashville as station of the year, WSIX's Gerry House as DJ, Bob Romeo of the Don Romeo Agency as talent buyer/promoter, and Crazy Horse Steak House in Santa Ana, Calif., as country nightclub.

Winning musicians of the year are Glenn Worf (bass), Eddie Bayers (drums), Stuart Duncan (fiddle), Brent Mason (guitar), Matt Rollings (keyboard), Terry McMillan (specialty instrument), and Paul Franklin (steel guitar).

United Stations Radio Networks and Dick Clark Productions present a live three-hour ACM Awards salute show the weekend of Saturday (19)-Sunday (20).

CHET FLIPPO



Sold In New York. A sizable delegation from Nashville presented the "America's Sold On Country" campaign to agencies in New York. Shown, from left, are Rising Tide artist Matraca Berg, Interep chairman Ralph Guild, Interep country radio format director Melony Hand, RCA artist Ray Vega, Capitol artist Suzy Bogguss, Warner Bros. artist Brady Seals, and Country Music Assn. executive director Ed Benson.

Billboard® HOT COUNTRY SINGLES & TRACKS™

APRIL 26, 1997

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 181 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	3	7	7	**ONE NIGHT AT A TIME** 1 week at No. 1 T.BROWN,G.STRAIT (E.B.LEE,E.KILGALLON,R.COOK)	GEORGE STRAIT (C) (V) MCA 55321	7
2	2	3	19	**WHEN I CLOSE MY EYES** B.BECKETT (M.A.SPRINGER,N.MUSICK)	KENNY CHESNEY (V) BNA 64726	2
3	7	7	74	**ON THE VERGE** P.WORLEY,J.HOBBS,E.SEAY (H.PRESTWOOD)	◆ COLLIN RAYE (C) (D) EPIC 78525	7
4	7	7	43	**RUMOR HAS IT** J.STROUD,C.WALKER (C.WALKER,M.J.GREENE)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	1
5	9	9	19	**ANOTHER YOU** P.MCMAKIN (B.PAISLEY)	DAVID KERSH CURB ALBUM CUT	7
6	4	4	14	**DON'T TAKE HER SHE'S ALL I GOT** T.BROWN (J.WILLIAMS,G.U.S.BONDS)	◆ TRACY BYRD (V) MCA 55292	4
7	8	10	10	**BETTER MAN, BETTER OFF** F.ANDERSON,T.LAWRENCE (B.JONES,S.P.DAVID)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 83004	7
8	9	13	9	**SAD LOOKIN' MOON** D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (C) (D) (V) RCA 64775	8
9	7	2	14	**(THIS AIN'T) NO THINKIN' THING** S.HENDRICKS (T.NICHOLS,M.D. SANDERS)	◆ TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	1
10	16	16	14	**GOOD AS I WAS TO YOU** J.STROUD,D.SCHLITZ,B.LIVSEY)	◆ LORRIE MORGAN (V) BNA 64681	10
11	15	14	15	**IF SHE DON'T LOVE YOU** B.BECKETT (T.BRUCE,M.BEESON)	THE BUFFALO CLUB (C) (V) RISING TIDE 56043	11
12	14	15	9	**I MISS YOU A LITTLE** C.PETOCZ (M.ANTHONY,R.FAGAN,J.M.MONTGOMERY)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84865	12
13	13	17	9	**SITTIN' ON GO** B.J.WALKER JR.,K.LEHNING (J.LEO,R.BOWLES)	BRYAN WHITE ASYLUM ALBUM CUT	13
14	17	18	12	**SHE'S SURE TAKING IT WELL** C.FARREN (T.BUPPERT,D.PERIMMER,G.TERENI)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	14
15	18	22	9	**A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)** D.MALLEY,N.WILSON,R.BOWLES,J.P.BYRNE)	MINDY MCCREADY (C) (D) (V) BNA 64757	15
				★★★ AIRPOWER ★★★		
16	19	27	5	**A LITTLE MORE LOVE** T.BROWN (V.GILL)	◆ VINCE GILL (C) (V) MCA 55307	16
				★★★ AIRPOWER ★★★		
17	20	24	6	**WHY WOULD I SAY GOODBYE** D.COOK,K.BROOKS,R.DUNN,(K.BROOKS,C.WATERS)	BROOKS & DUNN (V) ARISTA 13073	17
18	11	6	18	**HOW WAS I TO KNOW** R.MCENTIRE,J.GUESS (C.MAJESKI,S.RUSS,S.SMITH)	REBA MCENTIRE (V) MCA 55290	1
				★★★ AIRPOWER ★★★		
19	24	26	9	**SIX DAYS ON THE ROAD** M.MILLER,M.MCANALLY,(E.GREENE,C.MONTGOMERY)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	19
20	25	29	6	**THE LIGHT IN YOUR EYES** C.HOWARD,W.RIMES (D.TYLER)	◆ LEANN RIMES (C) (D) (V) CURB 76959	20
21	21	23	15	**45S ROCKET** B.WISCH,K.MATTEA (G.WELCH,D.RAWLINGS)	◆ KATHY MATTEA (V) MERCURY NASHVILLE 578950	21
22	22	21	12	**DARK HORSE** B.MEVIS (D.TYSON,D.MCTAGGART,A.MARSHALL)	◆ MILA MASON (C) (D) (V) ATLANTIC 84866	21
23	10	11	16	**EMOTIONAL GIRL** K.STEGALL,C.WATERS,T.CLARK (R.BOWLES,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (D) (V) MERCURY NASHVILLE 574016	10
24	12	5	20	**HOLDIN'** M.D.CLUTE,T.DUBOIS,DIAMOND RIO (K.GARRETT,C.WISEMAN)	DIAMOND RIO (C) (V) ARISTA 13067	4
25	29	31	9	**LITTLE THINGS** G.BROWN (M.DULANEY,S.D.JONES)	◆ TANYA TUCKER (C) (V) CAPITOL NASHVILLE 58630	25
26	42	42	7	**WHO'S CHEATIN' WHO** K.STEGALL (J.HAYES)	◆ ALAN JACKSON (C) (V) ARISTA 13069	26
27	37	37	7	**COUNT ME IN** C.FARREN,D.CARTER,C.JONES)	◆ DEANA CARTER (V) CAPITOL NASHVILLE 19510	27
28	33	36	7	**NEVER AGAIN, AGAIN** M.WRIGHT (M.HOLMES,B.BISHAM)	◆ LEE ANN WOMACK (C) (V) DECCA 55320	73
73	27	25	73	**WE DANCED ANYWAY** C.FARREN (M.BERG,R.SCRUGGS)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58626	7
30	30	19	72	**COLD OUTSIDE** P.BUNETTA,M.BYROM,D.NEWHAUSER (M.BYROM,D.NEUHAUSER,D.KNUTSON,M.REESE)	◆ BIG HOUSE (C) (D) (V) MCA 55253	30
37	26	26	74	**CRY ON THE SHOULDER OF THE ROAD** M.MCBRIDE,P.WORLEY,E.SEAY (M.BERG,T.KREKEL)	◆ MARTINA MCBRIDE (V) RCA 64728	26
32	36	38	4	**THIS IS YOUR BRAIN** J.SLATE,J.DIFFIE (C.WISEMAN,K.GARRETT)	◆ JOE DIFFIE (C) (D) EPIC 78521	32
33	41	42	4	**LOVED TOO MUCH** D.JOHNSON (D.SCHLITZ,B.LIVSEY)	TY HERNDON EPIC ALBUM CUT	38
34	34	36	7	**PLACES I'VE NEVER BEEN** C.CHAMBERLAIN,K.STEGALL,T.MARTIN,R.WILSON,A.MAYO)	◆ MARK WILLS (V) MERCURY NASHVILLE 574150	34
38	26	19	19	**SHE DREW A BROKEN HEART** E.GORDY,JR. (J.MCELROY,N.MCELROY)	PATTY LOVELESS EPIC ALBUM CUT	4
36	42	43	7	**LET IT RAIN** T.BROWN (M.CHESNUTT,S.LESLIE,A.SPRINGER)	◆ MARK CHESNUTT (C) (V) DECCA 55293	36
37	40	40	8	**WHATEVER COMES FIRST** J.SLATE,D.JOHNSON (W.ALDRIDGE,B.CRISLER,D.WOMACK)	◆ SONS OF THE DESERT (C) (D) EPIC 78520	37
38	37	38	4	**I NEED YOU** G.FUNDIS (J.BROWN,W.MOBLEY)	◆ TRISHA YEARWOOD (V) MCA 55308	37
39	38	33	74	**HERE'S YOUR SIGN (GET THE PICTURE)** S.ROUSE (B.ENGVALL,S.ROUSE,R.SCAIFE)	◆ BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT (C) (D) (V) WARNER BROS. 17491	29
40	39	19	19	**UNCHAINED MELODY** W.C.RIMES (A.NORTH,H.ZARET)	LEANN RIMES CURB ALBUM CUT	3
41	37	20	19	**EVERYTHING I LOVE** K.STEGALL,(H.ALLEN,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 13068	9
42	43	43	11	**SAY YES** M.BRIGHT (M.BEESON,C.JONES)	BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	41
43	48	47	6	**I ONLY GET THIS WAY WITH YOU** S.BUCKINGHAM,D.JOHNSON (D.LOGGINS,A.RAY)	RICK TREVINO COLUMBIA ALBUM CUT	73
44	47	55	6	**A DOZEN RED ROSES** B.BECKETT (J.GREENEBAUM,A.JORDON,C.FOLKS)	◆ TAMMY GRAHAM (C) (D) (V) CAREER 13075	43
45	45	44	12	**DADDY'S LITTLE GIRL** M.BRIGHT (A.KASET,K.S.WALKER,S.WEBB)	◆ KIPPI BRANNON (C) (D) (V) CURB 56092/UNIVERSAL	44
46	56	—	2	**SHE'S GOING HOME WITH ME** D.WAS,T.TRITT (T.TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	46
47	48	59	5	**TAKE IT FROM ME** J.LEO (R.HURD,P.BRANDT)	PAUL BRANDT (V) REPRISE 17381	47
48	50	53	7	**THE USED TO BE'S** J.STROUD,D.MALLOY (M.HUFFMAN,D.KEES,B.MORRISON)	◆ DARYLE SINGLETARY (C) (D) (V) GIANT 17399/REPRISE	48
49	53	65	3	**FIT TO BE TIED DOWN** K.STEGALL (W.VARBLE,C.VICTOR)	SAMMY KERSHAW (V) MERCURY NASHVILLE 574182	49
50	46	45	9	**BAD FOR US** J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,T.SHAPIRO)	◆ LITTLE TEXAS (C) (D) (V) WARNER BROS. 17391	45
51	49	50	10	**BE HONEST** (N.EBANKS,V.THRASHER,K.SHIVER,A.JORDAN,(A.JORDAN,K.SHIVER)	◆ THRASHER SHIVER ASYLUM ALBUM CUT	49
				★★★ HOT SHOT DEBUT ★★★		
52	NEW ▶		1	**ALL THE GOOD ONES ARE GONE** B.J.WALKER JR.,P.TILLIS (D.DILLON,B.MCBILL)	◆ PAM TILLIS ARISTA ALBUM CUT	52
53	60	71	4	**THE SWING** D.JOHNSON (R.E.ORRALL,B.REGAN)	◆ JAMES BONAMY EPIC ALBUM CUT	53
54	65	—	2	**I WILL, IF YOU WILL** C.HOWARD (J.B.JARVIS,R.GOODRUM)	JOHN BERRY (V) CAPITOL NASHVILLE 19511	54
55	57	56	7	**USE MINE** M.BRIGHT,T.BEAMISH (L.DREW,S.SESKIN)	◆ JEFF WOOD IMPRINT ALBUM CUT	55
56	66	72	3	**FROM WHERE I'M SITTING** M.WRIGHT,B.HILL (G.BROOKS,K.MAXON)	◆ GARY ALLAN (V) DECCA 72003	56
57	58	58	6	**SHE SAID, HE HEARD** T.BRUCE,S.HENDRICKS (S.BOGGUSS,D.SCHLITZ)	SUZY BOGGUSS (V) CAPITOL NASHVILLE 19508	57
58	61	60	4	**SOMEWHERE IN LOVE** D.HUFF (K.K.PHILLIPS,C.LEONARD)	◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY NASHVILLE 574300	58
59	NEW ▶		1	**KING OF THE ROAD (FROM "TRAVELLER")** A.PALEY (R.MILLER)	RANDY TRAVIS ASYLUM ALBUM CUT	59
60	59	63	5	**TRUE LIES** P.ANDERSON (S.EVANS,A.ANDERSON,S.RICE)	SARA EVANS (C) (D) (V) RCA 64784	59
61	68	66	4	**DO IT AGAIN** C.HOWARD (J.BROWN,B.JAMES)	JEFF CARSON CURB ALBUM CUT	61
62	52	51	7	**BREAKFAST IN BIRMINGHAM** T.BROWN (D.L.MURPHY,K.TRIBBLE)	OAVIO LEE MURPHY (V) MCA 72000	51
63	71	—	2	**LUCKY ME, LUCKY YOU** L.PARNELL,THE HOT LINKS (G.NICHOLSON,L.R.PARNELL)	◆ LEE ROY PARNELL (C) (V) CAREER 13078	63
64	63	62	5	**FIRE WHEN READY** C.BROOKS (T.SHAPIRO,T.MARTIN)	PERFECT STRANGER CURB ALBUM CUT	62
65	54	52	10	**THE HOPECHEST SONG** T.WILKES,P.WORLEY (A.KASET)	◆ STEPHANIE BENTLEY EPIC ALBUM CUT	47
66	NEW ▶		1	**THE TROUBLE WITH THE TRUTH** E.GORDY JR. (G.NICHOLSON)	◆ PATTY LOVELESS EPIC ALBUM CUT	66
67	64	42	11	**CHANGE HER MIND** R.PENNINGTON (D.MAY,D.P.NELSON,L.BOONE)	GENE WATSON STEP ONE ALBUM CUT	64
68	72	74	7	**I'D RATHER RIDE AROUND WITH YOU** R.MCENTIRE,J.GUESS (M.D.SANDERS,T.NICHOLS)	REBA MCENTIRE MCA ALBUM CUT	68
69	62	48	15	**EASE MY TROUBLED MIND** R.CHANCEY,E.SEAY (M.GARVIN,C.WATERS,T.SHAPIRO)	◆ RICOCHET (C) (D) COLUMBIA 78526	20
70	NEW ▶		7	**ONE, TWO, I LOVE YOU** J.STROUD,C.WALKER (B.JONES,E.HILL)	CLAY WALKER GIANT ALBUM CUT/REPRISE	70
71	NEW ▶		7	**A DOOR** S.GIBSON (M.D. SANDERS,T.NICHOLS)	AARON TIPPIN RCA ALBUM CUT	74
72	69	62	6	**I COULD LOVE A MAN LIKE THAT** JIM ED NORMAN,A.COCHRAN (A.COCHRAN)	◆ ANITA COCHRAN (C) (D) (V) WARNER BROS. 17486	64
73	NEW ▶		4	**I LEFT SOMETHING TURNED ON AT HOME** S.HENDRICKS (B.LAWSON,J.SCHWEERS)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	73
74	74	64	7	**KEEPING YOUR KISSES** T.BROWN,E.GORDY JR. (K.TYLER)	◆ KRIS TYLER RISING TIDE ALBUM CUT	64
75	75	—	4	**THE BETTER TO DREAM OF YOU** J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	75

◯ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications

Billboard® Top Country Singles Sales™

APRIL 26, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	13	**HERE'S YOUR SIGN (GET THE PICTURE)** WARNER BROS 17491 6 weeks at No. 1	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
2	2	2	6	**ONE NIGHT AT A TIME** MCA 55321	GEORGE STRAIT
3	3	4	45	**THE LIGHT IN YOUR EYES/BLUE** CURB 76959	LEANN RIMES
4	8	15	3	**BETTER MAN, BETTER OFF** ATLANTIC 83004/AG	TRACY LAWRENCE
5	6	6	7	**I MISS YOU A LITTLE** ATLANTIC 84865/AG	JOHN MICHAEL MONTGOMERY
6	5	5	20	**FRIENDS** ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
7	7	7	14	**A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW** BNA 64757/RCA	MINDY MCCREADY
8	10	9	6	**DADDY'S LITTLE GIRL** CURB 56092/UNIVERSAL	KIPPI BRANNON
9	4	3	13	**WE DANCED ANYWAY** CAPITOL NASHVILLE 58626	DEANA CARTER
10	9	8	10	**EMOTIONAL GIRL** MERCURY NASHVILLE 574016	TERRI CLARK
11	14	22	3	**SIX DAYS ON THE ROAD** CURB 73016	SAWYER BROWN
12	18	20	4	**A DOZEN RED ROSES** CAREER 13075/ARISTA	TAMMY GRAHAM
13	12	16	5	**LITTLE THINGS** CAPITOL NASHVILLE 58630	TANYA TUCKER
14	15	14	6	**STATE OF MIND** RIVER NORTH 163016	CRYSTAL BERNARD
15	19	21	3	**NEVER AGAIN, AGAIN** DECCA 55320/MCA	LEE ANN WOMACK
16	11	10	13	**SHE'S TAKEN A SHINE** CAPITOL NASHVILLE 58624	JOHN BERRY
17	16	11	32	**ANOTHER YOU, ANOTHER ME** REPRISE 17615/WARNER BROS	BRAOY SEALS
18	13	12	19	**MACARENA (COUNTRY VERSION)** IMPRINT 18007	THE GROOVEGRASS BOYZ
19	17	17	6	**DARK HORSE** ATLANTIC 84866/AG	MILA MASON
20	21	18	19	**IS THAT A TEAR** ATLANTIC B7020/AG	TRACY LAWRENCE
21	20	13	26	**LITTLE BITTY** ARISTA 13048	ALAN JACKSON
22	23	24	3	**I'D LOVE YOU TO LOVE ME** CAPITOL NASHVILLE 58632	EMILIO
23	22	19	24	**GOD BLESS THE CHILD** MERCURY NASHVILLE 578748	SHANIA TWAIN
24	24	23	40	**I DO** REPRISE 17616/WARNER BROS.	PAUL BRANDT
25	RE-ENTRY		3	**COLD OUTSIDE** MCA 55253	BIG HOUSE

◯ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1997, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY ★★★★★★★★★★ CORNER™



by Wade Jessen

RUMOR MILL: With more than 30,000 units, **Clay Walker** scores his biggest opening week, as "Rumor Has It" takes Hot Shot Debut honors at No. 4 on Top Country Albums and enters The Billboard 200 at No. 32. Walker's new title outsells by exactly 10,000 pieces his prior opening-week high-water mark, set in the Oct. 15, 1994, issue with his sophomore set, "If I Could Make A Living," which entered the country chart at No. 7.

Alan Shapiro, GM at Giant's Nashville operation, says Walker's vigorous first week can be linked to a "picture-perfect setup at every level." Shapiro cites as key factors the efforts of the WEA distribution staff, regional promotion personnel, and those involved in Walker's day-to-day management. "Having the lead single stay at No. 1 for two weeks has us thoroughly convinced that this album will move his career to the next plateau," says Shapiro.

Meanwhile, "One, Two, I Love You," the second single from "Rumor Has It," enters Hot Country Singles & Tracks at No. 70, with airplay detected at 33 of our 161 monitored stations.

ROLL TIDE: Opening with 18,000 units, "Dancin' On The Boulevard" enters Top Country Albums at No. 7, marking not one but two career milestones for **Alabama**. This title is the highest debut for the group since "The Closer You Get" popped on in at No. 2 in the Nov. 5, 1983, Billboard, and it is also the act's biggest opening week since we began using point-of-sale information from SoundScan in May '91. Alabama's prior benchmark opener in that time was "American Pride," which entered with 16,000 units in the Aug. 29, 1992, issue.

Ron Howie, VP of sales at the RCA Label Group in Nashville, says he's pleased with the debut and thinks there's a lot of room for growth in the coming weeks for the album, which is "heavily influenced by what some people call beach rock, so we feel [the band has] a whole new story to tell here."

Howie says a series of nine in-stores over a five-day period during the tracking week helped bolster the debut. "We had three [of those appearances] that averaged somewhere between 2,000 and 3,000 people each. It was almost to the point of being unmanageable in markets like Chicago and Columbus, Ohio," Howie says. "We have a second phase of in-stores in the Southeast, beginning May 7 in Nashville." That trip will also take Alabama to Knoxville, Tenn., Asheville, N.C., and Columbia, S.C., and conclude in Myrtle Beach, S.C., where the group owns and operates its own venue, the Alabama Theatre.

Meanwhile, "Sad Lookin' Moon," the lead single from the new set, rises 9-8 on Hot Country Singles & Tracks, with airplay detected at each of our 161 monitored stations.

NASHVILLE, MINUS THE TWANG: Meanwhile, a self-titled set by **Mark Wills** (Mercury Nashville) earns the Pacesetter cup with a 16% gain. The third single from that set, "Places I've Never Been," bullets at No. 34 on Hot Country Singles & Tracks, with airplay detected at 149 monitored stations, including KILT Houston, KTST Oklahoma City, and KUZZ Bakersfield, Calif.

STRAIT TO THE STREETS: **George Strait's** "One Night At A Time" rises 3-1 on Hot Country Singles & Tracks after just seven weeks on that chart. "This record is still so young in the grand scheme of things, we hope to live there [at No. 1] for a few more weeks," says **David Haley**, VP of promotion at MCA Nashville. A new Strait album, "Carrying Your Love With Me," will begin scanning at retail Tuesday (22), the day before Strait co-hosts the annual Academy of Country Music Awards on ABC.

SONS OF THE DESERT MARKET WITH MIRTH

(Continued from page 37)

real. We didn't put these guys together. They were already together. They worked in Texas together as a band for years."

Sons Of The Desert, who named themselves after the aforementioned Laurel and Hardy film, comprises lead singer/acoustic guitarist Drew Womack; his brother, guitarist/vocalist Tim Womack; bassist Doug Virden; keyboardist Scott Saunders; and drummer Brian Westrum.

"It started in 1989, and I joined in 1990, when the lead singer left to sell cars," says Drew Womack. "Soon after that, we brought Brian and Scott in. They were up in Dallas, so the band relocated to Dallas. We moved from the dance halls and honky-tonks in Waco [Texas] to the weeklong gigs around Dallas. Scott and Brian joined the band around '93. My brother, Tim, was the last to join about 2½ years ago."

The band gathered experience on the Texas club circuit before heading to Nashville. "It was a Cinderella story," Womack says. "We felt like we were ready to go to Nashville and see what it was all about. We booked a gig at the Wildhorse for two weeks, and the third day we were here, I played some songs for a publisher [who] managed Joe Diffie, Ty Herndon, and Tim McGraw at the time, and he's now our manager [Johnny Slate of Image Management, whose company, API, is also Womack's publisher].

"He knew Epic was looking for a band. I was on my way home after playing him some songs, and I got to my hotel, walked in, and the phone was ringing. It was Johnny, and he asked if we could do a private showcase for Epic Records tomorrow at 1:30 p.m. So we got it all set up, and they offered us the deal right then and there. So the third day in Nashville, we were offered a record deal. We were in the right place at the right time."

Kraski says it was the band's unique sound that perked up ears at Epic. "Musically, these guys are not derivative," he says. "They are very fresh . . . and you have somebody with tremendous talent like Drew. He has an incredibly expressive voice, and his songwriting skills are far beyond his years. That's what is going to separate these guys from everybody else."

Produced by Slate and Doug Johnson, the album contains eight cuts written or co-written by Drew Womack, among them "Leaving October." He co-wrote the tune, about losing someone close to him, with Tom Douglas. "It will definitely be a single," Kraski says. "The question is, when strategically is the time right to release that, because you want to make sure it's solidified enough at radio that you can take full advantage because that's not one you want to waste."

The band members are the musicians heard on the album, and Womack admits that going from live performance to the studio was an unnerving transition. "It was really weird," he says. "It was so sterile . . . It was hard. It was a lot different than playing live for sure, [but] the producers were real good at making us feel comfortable. At first, we were really intimidated, but they made sure we knew there was no time restriction or reason to rush—just relax and have fun."

He says the band is pleased with the results. "That is what we sound like live, and that's what we wanted to portray on this record," he says.

Womack says the years of performing around Texas helped the band forge its music. "When we moved to Dallas, we started honing our sound and trying to develop something different, and I think we have. We just wanted to keep the sound we fell in love with in the beginning, and that made everybody want to be in this band."

Womack's life before his recording contract included a stint working for a Hastings outlet in Waco. Kraski says the label plans to use Womack's previous day job to launch the record with an in-store appearance at that particular Hastings store, and possibly doing appearances at other Hastings locations.

Though details were still being worked out at press time, Hastings' senior music buyer Skip Young says the chain may set up promotions at stores in Denton, Waco, Round Rock, and San Marcos, Texas, and call it "the I-35 tour." "We're talking about having a coming-home thing for Drew," he says.

Young saw the band at an Austin, Texas, showcase and was impressed with its sound. "Drew has a killer voice," he says. "He's got the chops, and the band is tight. They are really good."

Kraski says the campaign to launch the band began more than six months ago. The label sent out the videos of "Sons Of The Desert" and left phone messages from a variety of celebrity impersonators, as well as E-mailing radio stations. The label also serviced a few songs at a time out to tease radio, then invited PDs and music directors to Austin for the aforementioned showcase. "It was just great," he says of audience reaction. "And [the band is] already committed to quite a few [radio station] appreciation shows . . . and we are already set up with 'win it before you can buy it' promotions at radio.

"We'll also be doing dance club promotions the weekend before the in-store date to kind of complement the 'win it before you can buy it' [contests]," Kraski adds.

Another facet of the campaign that Kraski thinks will be beneficial is that the label is offering special pricing on the album. "We are releasing Sons Of The Desert at Sony's developing-artist price, which is $7.98 on cassette and $11.98 on CD. Wade Hayes and Ty Herndon are a couple of acts we broke out of that developing-artist program. That gets retailers very excited because it gives them an opportunity to show a great price to their consumers, and it's an opportunity for them to give something of great value at a great price that helps create consumer loyalty for them."

Kraski says that the developing-artist program has been successful not just for Nashville but for Sony as a whole. "Our batting average is very high," he says. "Our rule of thumb is, if we don't believe it's an absolute smash-hit home-run album, we don't put it in the developing-artist program."

Kraski adds that the label has plans "for aggressive positioning in over 8,000 retail locations, and we are still putting to bed a lot of other commitments."

The band has been getting exposure by its video airing on CMT and TNN and by performing dates on the Wal-Mart tour as well as opening slots for Joe Diffie and Ty Herndon. The band is booked by Creative Artists Agency, and plans call for continued heavy touring during the summer.

"We think this is exactly what the marketplace needs," Kraski says. "We are off to a great start with the single, and it looks like it's going to go all the way. We have a lot of hit singles to follow this one. So we are pretty much primed and ready to go."

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

21 **455 ROCKET** (Irving, BMI/Cracklin', BMI/Bug, BMI) WBM
52 **ALL THE GOOD ONES ARE GONE** (Acuff-Rose, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP)
5 **ANOTHER YOU** (EMI April, ASCAP) HL
50 **BAD FOR US** (Square West, ASCAP/MDH, ASCAP/Foolish Hit, ASCAP/Howlin' Hits, ASCAP/Hamrstein Cumberland, BMI/Tom Shapiro, BMI) WBM
51 **BE HONEST** (Major Bob, ASCAP/Rio Bravo, BMI/Son Of Gila Monster, BMI/Shylane, BMI) WBM
7 **BETTER MAN, BETTER OFF** (Ensign, BMI/Shoot Straight, ASCAP) HL
75 **THE BETTER TO DREAM OF YOU** (Why Walk, ASCAP)
62 **BREAKFAST IR BIRMINGHAM** (Old Desperados, ASCAP/N2 D, ASCAP/Brian's Dream, ASCAP/Willdawn, ASCAP/Balmur ASCAP) WBM
67 **CHANGE HER MIRD** (Hamstein Cumberland, BMI/Larry Boone, BMI/BMG, ASCAP) HL/WBM
30 **COLD OUTSIDE** (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bkt Haus, ASCAP/Max Dog, ASCAP/Easy Landing, BMI) HL
27 **COUNT ME IN** (EMI, ASCAP/Princeton Street, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM
31 **CRY ON THE SHOULDER OF THE ROAD** (Mighty Nice, BMI/Blue Water BMI/Longitude, BMI/August Wind, BMI/Great Broad, BMI)) HL/WBM
45 **DADDY'S LITTLE GIRL** (Purple Sun, SESAC/Ten Ten, SESAC/Real Girlfriends, SESAC/Stan Webb, SESAC)
22 **DARK HORSE** (EMI April, ASCAP/Into Wishin', ASCAP/Metatune, SOCAN/Down In Front, SOCAN/Dreaming In Public, SOCAN/Sony/ATV Tunes LLC, ASCAP) HL
61 **DO IT AGAIN** (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Ensign, BMI) HL/WBM
6 **DON'T TAKE HER SHE'S ALL I GOT** (Jerry Williams, BMI/Bug, BMI/Embassy, BMI/Evellorec, BMI)
71 **A DOOR** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/EMI Blackwood, BMI/Ty Land, BMI)
44 **A DOZEN RED ROSES** (Major Bob, ASCAP/Poor Folks, BMI) WBM
69 **EASE MY TROUBLED MIND** (Sony/ATV Tree, BMI/Moline Valley, ASCAP/Hamstein Stroudavarious, ASCAP/Kinebc Diamond, ASCAP/Curb, ASCAP) HL/WBM
23 **EMOTIONAL GIRL** (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI) HL
41 **EVERYTHING I LOVE** (Coburn, BMI/Ten Ten, BMI/Just Cuts, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
64 **FIRE WHEN READY** (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Baby Mae, BMI) WBM
49 **FIT TO BE TIED DOWN** (Starstruck Angel, BMI/Music Of Moo, BMI) HL
56 **FROM WHERE I'M SITTING** (Major Bob, ASCAP/WB, ASCAP) WBM
15 **A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)** (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/EMI Blackwood, BMI/Artbyrne, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM
10 **GOOD AS I WAS TO YOU** (New Don, ASCAP/New Hayes, ASCAP/Rondor, BMI/Irving, BMI) WBM
39 **HERE'S YOUR SIGN (GET THE PICTURE)** (Twin Spurs, BMI/Shabloo, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI) HL
24 **HOLDIN'** (Irving, BMI/Kelly Garrett, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) WBM
65 **THE HOPECHEST SONG** (Coburn, BMI)
18 **HOW WAS I TO KNOW** (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI) HL/WBM
72 **I COULD LOVE A MAN LIKE THAT** (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
68 **I'D RATHER RIDE AROUND WITH YOU** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL
11 **IF SHE DON'T LOVE YOU** (WB, ASCAP/Big Tractor, ASCAP/EMI April, ASCAP/K-Town ASCAP) HL/WBM
73 **I LEFT SOMETHING TURNED ON AY HOME** (Catch The Boat, ASCAP/Castle Street, ASCAP)
12 **I MISS YOU A LITTLE** (Hot Hooks, BMI/JMM, BMI/Ol, ASCAP) WBM
38 **I NEED YOU** (Almo, ASCAP/Twin Creeks, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM
43 **I ONLY GET THIS WAY WITH YOU** (MCA, ASCAP) HL
54 **I WILL, IF TOU WILL** (Zomba, ASCAP/Inspector Barlow, ASCAP/Mighty Good, ASCAP) WBM
74 **KEEPING YOUR KISSES** (Atlantic, BMI/Paint And Printer, BMI)
58 **KING OF THE ROAD (FROM TRAVELLER)** (Tree, BMI)
36 **LET IT RAIN** (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL
20 **THE LIGHT IN YOUR EYES** (Mota, ASCAP) WBM
16 **A LITTLE MORE LOVE** (Benefit, BMI) WBM
25 **LITTLE THINGS** (Ensign, BMI/Island Bound, ASCAP/Famous, ASCAP) HL
33 **LOVED TOO MUCH** (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM
63 **LUCKY ME, LUCKY YOU** (Gary Nicholson, ASCAP/MRBI, ASCAP/Songs Of PolyGram Int'l, ASCAP/Les Roy Parnell, BMI)
28 **NEVER AGAIN, AGAIR** (Malaco, BMI/Isham Ryle, BMI) HL/WBM
1 **ONE NIGHT AT A TIME** (EMI Blackwood, BMI/Golly Rogers, BMI/Song Island, BMI/Life's A Pitch, ASCAP/Neon Sky ASCAP/Hipp Row ASCAP) HL
70 **ONE, TWO, I LOVE TOU** (Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI/New Haven, BMI/Music Hill, BMI)
3 **ON THE VERGE** (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
34 **PLACES I'VE REVER BEER** (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI) WBM
4 **RUMOR HAS IT** (Lon Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)
8 **SAD LOOKIN' MOON** (Maypop, BMI) WBM
42 **SAY YES** (EMI April, ASCAP/K-Town, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM
35 **SHE DREW A BROKEN HEART** (Log Rhythm, BMI)
57 **SHE SAID, HE HEARD** (Loyal Dutchess, ASCAP/Famous, ASCAP/New Don, ASCAP/New Hayes, ASCAP/Don Schlitz, ASCAP) HL/WBM
46 **SHE'S GOING HOME WITH ME** (Post Oak, BMI)
14 **SHE'S SURE TAKING IT WELL** (Miss Betsy, ASCAP/Tiny Buckets D' Music, ASCAP/G.I.D., ASCAP/Zomba, BMI) WBM
13 **SITTIN' ON GO** (Warner-Tamerlane, BMI/Hellmaymen, BMI/Maypop, BMI/Nineteenth Hole, BMI/Mike Curb, BMI/Diamond Storm, BMI) WBM
19 **SIX DAYS OR THE ROAD** (Southern Arts, BMI/Tune, BMI)
58 **SOMEWHERE IN LOVE** (Emdar, ASCAP/Texas Wedge, ASCAP/Willdawn, ASCAP/Bolmur, ASCAP) WBM
53 **THE SWING** (EMI April, ASCAP/Ikids, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) HL/WBM
47 **TAKE IT FROM ME** (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
B **(THIS AIR'T) NO THINKIN' THING** (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D , ASCAP) HL
32 **THIS IS YOUR BRAIR** (Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) HL/WBM
66 **THE TROUBLE WITH THE TRUTH** (Cross Keys, ASCAP/Four Sons, ASCAP)
60 **TRUE LIES** (Sony/ATV Tree, BMI/Al Andersongs, BMI/Mighty Nice, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL
40 **UNCHAINED MELODY** (Frank, ASCAP)
48 **THE USED TO BE'S** (Dixie Stars, ASCAP/Southern Days, ASCAP/CMI, AS&AP/Acuff-Rose, BMI) WBM
55 **USE MINE** (EMI April, ASCAP/Love This Town, ASCAP/David Aaron ASCAP) HL/WBM
26 **WE DANCED ANYWAY** (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI)) WBM
37 **WHATEVER COMES FIRST** (Rick Hall ASCAP/Watertown, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Full Keel, ASCAP) WBM
2 **WHEN I CLOSE MY EYES** (Tom Collins, BMI/Murrah, BMI)) WBM
26 **WHO'S CHEATIN' WHO** (Songs Of PolyGram Int'l, BMI/EMI Algee, BMI)) HL/WBM
17 **WHY WOULD I SAY GOODBYE** (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Chris Waters, BMI)) HL

Billboard® TOP COUNTRY ALBUMS™

APRIL 26, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	9	**LEANN RIMES** CURB 77856 (10.98/15.98) 9 weeks at No. 1	UNCHAINED MELODY/THE EARLY YEARS	1
2	2	1	40	**LEANN RIMES** ▲³ CURB 77821 (10.98/15.98)	BLUE	1
3	3	3	37	**DEANA CARTER** ▲² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
				★ ★ ★ Hot Shot Debut ★ ★ ★		
4	NEW ▶		1	**CLAY WALKER** GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
5	4	5	3	**ALISON KRAUSS & UNION STATION** ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
6	6	6	13	**BILL ENGVALL** WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
7	NEW ▶		1	**ALABAMA** RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	7
8	5	4	4	**TRACY LAWRENCE** ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
9	NEW ▶		1	**WYNONNA** CURB 11583/MCA (10.98/16.98)	COLLECTION	9
10	7	8	42	**TRACE ADKINS** ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
11	9	10	42	**KENNY CHESNEY** BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	9
12	8	7	24	**ALAN JACKSON** ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
13	10	9	26	**KEVIN SHARP** ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
14	11	11	52	**BROOKS & DUNN** ▲² ARISTA 18810 (10.98/15.98)	BORDERLINE	1
15	16	24	3	**TANYA TUCKER** CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15
16	12	13	25	**TRACY BYRD** MCA 11485 (10.98/16.98)	BIG LOVE	12
17	13	12	29	**CLINT BLACK** ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
18	14	14	50	**MINOY MCCREADY** ▲ BNA 66805/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
19	19	20	86	**COLLIN RAYE** ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
20	15	15	10	**KATHY MATTEA** MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	15
21	17	16	23	**REBA MCENTIRE** ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU*	1
22	18	18	77	**ALAN JACKSON** ▲³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
23	21	19	29	**JOHN MICHAEL MONTGOMERY** ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
24	20	17	23	**TERRI CLARK** ● MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
25	23	26	31	**LORRIE MORGAN** ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
26	25	23	25	**DAVIO KERSH** CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	21
27	24	22	55	**BRYAN WHITE** ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
28	22	21	51	**GEORGE STRAIT** ▲⁷ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
				★ ★ ★ Greatest Gainer ★ ★ ★		
29	58	58	4	**ROY ORBISON** VIRGIN 42350 (10.98/16.98)	THE VERY BEST OF ROY ORBISON	29
30	26	27	40	**CLEDUS "T." JUDD** RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	23
31	27	25	30	**VARIOUS ARTISTS** WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
32	31	31	21	**MARK CHESNUTT** DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	26
33	30	28	46	**VINCE GILL** ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
34	31	49	7	**VARIOUS ARTISTS** ARISTA 18821 (10.98/15.98)	PEACE IN THE VALLEY	31
35	28	16	73	**GARTH BROOKS** ▲⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
36	28	28	45	**FAITH HILL** ▲² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
37	37	50	3	**BIG HOUSE** MCA 11446 (10.98/15.98) HS	BIG HOUSE	31
38	38	38	64	**PATTY LOVELESS** ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
39	36	37	33	**TRAVIS TRITT** ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
40	34	32	33	**TRAVIS TRITT** ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
41	42	38	73	**VINCE GILL** ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
42	35	36	49	**SAMMY KERSHAW** ● MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
43	44	47	6	**MILA MASON** ATLANTIC 82923/AG (10.98/15.98) HS	THAT'S ENOUGH OF THAT	43
44	41	40	64	**TRACY LAWRENCE** ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
45	39	41	82	**TIM MCGRAW** ▲² CURB 77800 (10.98/16.98)	ALL I WANT	1
46	38	34	25	**MARY CHAPIN CARPENTER** ● COLUMBIA 67801/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
47	40	35	51	**TOBY KEITH** ● MERCURY NASHVILLE 531192 (10.98 EQ/16.98)	BLUE MOON	6
48	49	51	40	**ALABAMA** RCA 66848 (4.98/9.98)	SUPER HITS	47
49	50	43	43	**LYLE LOVETT** CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
50	48	42	33	**TRISHA YEARWOOD** MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
51	53	56	28	**RICK TREVIND** COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
52	52	53	35	**TY HERNDON** EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
53	51	48	30	**BRS-49** ARISTA 18818 (10.98/15.98) HS	BR5-49	33
54	43	39	33	**JEFF FOXWORTHY** ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
55	45	44	30	**JOHN BERRY** CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
56	46	46	29	**GARY ALLAN** DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	20
57	57	61	15	**CRYSTAL BERNARO** RIVER NORTH 161207 (10.98/15.98) HS	THE GIRL NEXT DOOR	57
58	56	52	83	**GEORGE STRAIT** ▲³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
59	54	54	44	**PAUL BRANOT** REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14
60	47	45	61	**RICOCHET** ● COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14
61	62	59	79	**LORRIE MORGAN** ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
62	59	57	64	**MARTINA MCBRIDE** ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
63	60	75	4	**STEPHANIE BENTLEY** EPIC 66877/SONY (10.98 EQ/15.98)	HOPECHEST	60
64	55	55	91	**JEFF FOXWORTHY** ▲² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
65	61	58	88	**TERRI CLARK** ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
				★ ★ ★ Pacesetter ★ ★ ★		
66	73	—	7	**MARK WILLS** MERCURY NASHVILLE 532116 (10.98 EQ/15.98)	MARK WILLS	66
67	63	64	19	**JOHN ANDERSON** BNA 66982/RCA (10.98/16.98)	GREATEST HITS	56
68	72	70	6	**KIM RICHEY** MERCURY NASHVILLE 534255 (10.98 EQ/16.98)	BITTER SWEET	53
69	49	—	2	**THE BUFFALO CLUB** RISING TIDE 53044 (10.98/15.98)	THE BUFFALO CLUB	69
70	66	69	61	**LITTLE TEXAS** ● WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
71	71	—	38	**SAMMY KERSHAW** MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS CHAPTER 1	19
72	RE-ENTRY		19	**JERRY GARCIA & DAVID GRISMAN** ACOUSTIC DISC 21 (17.98 CD)	SHADY GROVE	10
73	RE-ENTRY		22	**JOHNNY CASH** AMERICAN 43097*/WARNER BROS. (10.98/15.98)	UNCHAINED	26
74	68	62	2	**BRADY SEALS** REPRISE 46258/WARNER BROS. (10.98/16.98) HS	THE TRUTH	44
75	67	67	51	**JO DEE MESSINA** CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22

○ Albums with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

APRIL 26, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	**SHANIA TWAIN** ▲⁵ MERCURY NASHVILLE 522846 (10.98 EQ/16.98) HS 4 weeks at No. 1	THE WOMAN IN ME	114
1	1	**GARTH BROOKS** ▲⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	122
3	3	**PATSY CLINE** ▲⁷ MCA 12* (7.98/12.98)	12 GREATEST HITS	525
1	1	**VINCE GILL** ▲³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	149
5	5	**HANK WILLIAMS, JR.** ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	153
1	5	**GEORGE STRAIT** ▲⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	239
1	1	**TIM MCGRAW** ▲⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	160
6	10	**ALISON KRAUSS** ▲² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	114
1	10	**WILLIE NELSON** ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	143
10	9	**TRACY BYRD** ▲² MCA 10991 (10.98/15.98)	NO ORDINARY MAN	149
11	8	**CHARLIE DANIELS** ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	126
12	13	**ALABAMA** ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	132
13	11	**BRYAN WHITE** ▲ ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	95
16	16	**REBA MCENTIRE** ▲⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	185
16	16	**BROOKS & DUNN** ▲⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	295
16	20	**PATSY CLINE** ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	142
17	16	**THE CHARLIE DANIELS BAND** ▲³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	390
16	21	**GEORGE JONES** ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	316
16	16	**GARTH BROOKS** ▲¹⁰ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	316
20	31	**TANYA TUCKER** ● CAPITOL NASHVILLE 81367 (10.98/15.98)	GREATEST HITS 1990-1992	56
21	22	**HANK WILLIAMS** ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	*138
22	15	**GARTH BROOKS** ▲⁴ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	144
23	24	**MARY CHAPIN CARPENTER** ▲¹ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	227
24	23	**JOHN MICHAEL MONTGOMERY** ▲⁴ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	106
25	—	**GEORGE STRAIT** ▲³ MCA 42635 (7.98/12.98)	GREATEST HITS VOLUME 2	495

Catalog albums are 2 year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Hot Latin Tracks™

Broadcast Data Systems

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 96 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL/DISTRIBUTING LABEL	TITLE / PRODUCER (SONGWRITER)
				★★★ No. 1 ★★★	
1	2	2	7	LOS TEMERARIOS FONOVISA 1 week at No. 1	YA ME VOY PARA SIEMPRE A.ANGEL ALBA (J.VELORES)
2	1	1	13	ENRIQUE IGLESIAS FONOVISA	ENAMORADO POR PRIMERA VEZ R.PEREZ BOTIJA (E.IGLESIAS)
3	4	3	7	LOS TIGRES DEL NORTE FONOVISA	MI SANGRE PRISIONERA E.A.HERNANDEZ (E.VALENCIA)
4	3	4	5	MARCO ANTONIO SOLIS FONOVISA	O SOY O FUI M.A.SOLIS (M.A.SOLIS)
5	6	12	5	LOS TUCANES DE TIJUANA EMI LATIN	SECUESTRO DE AMOR G.FELIX (M.QUINTERO LARA)
6	5	5	9	BRONCO FONOVISA	QUIEN PIERDE MAS BRONCO (J.GUADALUPE ESPARZA)
7	19	—	2	JUAN GABRIEL & ROCIO DURCAL ARIOLA/BMG	EL OESTINO J.GABRIEL (J.GABRIEL)
8	9	7	20	GRUPO MOJADO FONOVISA	PIENSA EN MI L.LOZANO (D.MAIO,Z.RIBEIRO,M.SOARES)
9	10	14	7	FEY SONY LATIN/SONY	AZUCAR AMARGO M.ADLANEDO,D.BORADONI (M.ADLANEDO,D.BORADONI)
10	13	8	9	LOS TIRANOS OEL NORTE SONY DISCOS/SONY	CHAROLA OE PLATA J.MARTINEZ (L.PEREZ)
11	7	6	14	GRUPO LIMITE POLYGRAM LATINO	JUGUETE J.CARRILLO (MASSIAS)
12	12	9	6	LORENZO ANTONIO FONOVISA	◆ EL NO TE QUIERE T.MORRIE (T.MORRIE)
13	11	10	11	EMMANUEL POLYGRAM LATINO	MI MUJER M.ALEJANDRO (M.ALEJANDRO)
14	8	13	6	SHAKIRA SONY LATIN/SONY	SE QUIERE SE MATA L.F.OCHOA (S.MEBARAK,L.F.OCHOA)
15	20	22	3	DIEGO TORRES RCA/BMG	◆ SE QUE YA NO VOLVERAS C.VALLI (D.TORRES,D.THOMAS,M.WENGROVSKI)
16	23	18	7	INTOCABLE EMI LATIN	Y TODO PARA QUE J.L.AYALA (PRICYNA)
17	18	23	3	CELINE DION 550 MUSIC/SONY	SOLA OTRA VEZ D.FOSTER (E.CARMEN,S.RACHMANINOFF)
18	15	21	6	ALEJANORO FERNANDEZ SONY DISCOS/SONY	◆ NUBE VIAJERA P.MARTINEZ (MASSIAS)
19	16	27	6	JON SECADA SBK/EMI LATIN	◆ AMANDOLO J.HARRIS III,T.LEWIS,J.SECADA (J.JAM,T.LEWIS)
				★★★ AIRPOWER ★★★	
20	22	19	4	KABAH POLYGRAM LATINO	LA CALLE OE LAS SIRENAS M.FLORES (M.FLORES,KABAH FITTE)
				★★★ AIRPOWER ★★★	
21	21	20	4	LOS REHENES FONOVISA	◆ COSAS BUENAS QUE PARECEN MALAS J.TORRES (J.TOPRES)
22	17	16	5	LOS YONIC'S FONOVISA	NO ME CORTES LAS ALAS R.GONZALEZ (C.MONTERO)
23	27	38	3	LOS ANGELES AZULES DISA/EMI LATIN	MI NIÑA MUJER J.MEJIA AVANTE (J.MEJIA AVANTE)
24	24	15	6	LAURA PAUSINI WEA LATINA	ESCUCHA A TU CORAZON E.SANTI,D.PURSINI (CHEOPE,L.PAUSINI,V.MASCI,FRANCESCO A.MASTROFRANCESCO,D.ZOHBA)
25	30	39	3	LOS CAMINANTES LUNA/FONOVISA	CON TINTA OEL CORAZON A.DE LUNA (L.HERNANDEZ)
26	29	—	2	LOS HUMILDES FONOVISA	UN BESO PARA LLEVAR E.ELIZONDO (J.GUADALUPE ESPARZA)
27	33	35	5	LA TRADICION OEL NORTE ARCA/BMG	CORAZON E.F.AGUILAR (J.SERRANO)
28	38	40	7	EZEQUIEL PENA FONOVISA	ANDO QUE ME LLEVA E.PEÑA (A.A.ZUÑIGA)
29	40	—	2	BANDA EL RECODO FONOVISA	MI FRACASO G.LIZARRAGA (J.GABRIEL)
30	26	24	5	VICENTE FERNANDEZ SONY LATIN/SONY	PORQUE PRAMIREZ (V.FERNANDEZ)
31	36	36	25	MICHAEL SALGADO JOEY	PALOMITA BLANCA J.S.LOPEZ (VALENZI)
32	NEW▶		1	GRACIELA BELTRAN EMI LATIN	TUYA B.SILVETTI (R.BELESTERI)
33	NEW▶		1	SELENA EMI LATIN	◆ LAST DANCE/THE HUSTLE/ON THE RADIO A.B.QUINTANILLA III (P.JABARA,V.MCCOY,D.SUMMER,G.MORODER)
34	34	—	24	GRUPO LIMITE POLYGRAM LATINO	EL PRINCIPE J.CARRILLO (ALAZANI)
35	14	11	11	CHAYANNE SONY LATIN/SONY	◆ VOLVER A NACER ESTEFANO (ESTEFANO,X.ZAPATA)
36	NEW▶		1	SAMURAY DISA/EMI LATIN	EL SOY YO NOT LISTED (M.A.ESTRADA)
37	RE-ENTRY		3	E.O TCHAN POLYGRAM LATINO	E.O TCHAN L.C.ADAN,W.RANGEL (CAULINA,B.TCHAN,COSSINHO)
38	28	29	8	INDUSTRIA OEL AMOR UNIVERSO/FONOVISA	SUSPIRAR INDUSTRIA DEL AMOR (R.VERDUZCO,A.RAMIREZ)
39	25	17	14	RICKY MARTIN SONY LATIN/SONY	◆ VOLVERAS K.C.PORTER,J.BLAKE (J.BLAKE,K.C.PORTER,L.GOMEZ ESCOLAR)
40	NEW▶		1	LA MAKINA J&N/SONY	CORAZON OE OTRO O.SANTANA (E.J.ALVA)

POP
27 STATIONS

1 SHAKIRA SONY LATIN/SONY SE QUIERE SE MATA
2 DIEGO TORRES RCA/BMG SE QUE YA NO VOLVERAS
3 FEY SONY LATIN/SONY AZUCAR AMARGO
4 CELINE DION 550 MUSIC/SONY SOLA OTRA VEZ
5 JON SECADA SBK/EMI AMANDOLO
6 LAURA PAUSINI WEA LATINA ESCUCHA A TU CORAZON
7 KABAH POLYGRAM LATINO LA CALLE DE LAS SIRENAS
8 RICKY MARTIN SONY LATIN/SONY VOLVERAS
9 ENRIQUE IGLESIAS FONOVISA ENAMORADO POR
10 EMMANUEL POLYGRAM LATINO MI MUJER
11 AMANDA MIGUEL KAREN/POLYGRAM LATINO MEDIA HORA
12 LA MAKINA J&N/SONY CORAZON DE OTRO
13 CHAYANNE SONY LATIN/SONY VOLVER A NACER
14 MARCOS LLUNAS POLYGRAM LATINO TE AMO
15 JULIO IGLESIAS COLUMBIA/SONY VOLVER

TROPICAL/SALSA
17 STATIONS

1 BRENDA K. STARR PARCHA HERIDA
2 GILBERTO SANTA ROSA SONY TROPICAL/SONY ESAS...
3 GRUPO MANIA SONY TROPICAL/SONY OEJA QUE LA...
4 ALEX D'CASTRO POLYGRAM ROQUEN TE FUISTE
5 MICHAEL STUART RMM AMOR A PRIMERA VISTA
6 GIRO SONY TROPICAL/SONY ME ENAMORE
7 SANED EMI LATIN CUANDO TU TE FUISTE
8 TONY VEGA RMM AHORA QUE TE VAS
9 LA MAKINA J&N/SONY CORAZON DE OTRO
10 YOLANDITA MONGE WEA LATINA SUSUSUBIR
11 LOS SABROSOS DEL MERENGUE M.P. EL MEJOR
12 MASCARA SALSERA GOLD STAR M.P. ESTA MUJER...
13 TITO ROJAS M.P. QUIERO HACERTE EL AMOR
14 RIKARENA J&N/SONY NO PUEDO OLVIOARLA
15 CELINE DION 550 MUSIC/SONY SOLA OTRA...

REGIONAL MEXICAN
57 STATIONS

1 LOS TEMERARIOS FONOVISA YA ME VOY PARA SIEMPRE
2 LOS TIGRES DEL NORTE FONOVISA MI SANGRE...
3 LOS TUCANES DE TIJUANA EMI LATIN SECUESTRO DE...
4 BRONCO FONOVISA QUIEN PIERDE MAS
5 MARCO ANTONIO SOLIS FONOVISA O SOY O FUI
6 GRUPO MOJADO FONOVISA PIENSA EN MI
7 ENRIQUE IGLESIAS FONOVISA ENAMORADO POR...
8 GRUPO LIMITE POLYGRAM LATINO JUGUETE
9 LOS TIRANOS DEL NORTE SONY DISCOS/SONY CHAROLA...
10 LORENZO ANTONIO FONOVISA EL NO TE QUIERE
11 INTOCABLE EMI LATIN Y TODO PARA QUE...
12 JUAN GABRIEL & ROCIO DURCAL ARIOLA/BMG EL...
13 LOS REHENES FONOVISA COSAS BUENAS QUE...
14 ALEJANDRO FERNANDEZ SONY DISCOS/SONY NUBE...
15 LOS YONIC'S FONOVISA NO ME CORTES LAS ALAS

◯ Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 700 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1997 Billboard/BPI Communications, Inc.

Latin Notas™



by John Lannert

EXOTIC ALABINA: During a trip to New York at the beginning of February, I popped over to Virgin's Times Square Megastore to check out the outlet's 40 best-selling albums, complete with listening stations. At station No. 37 was Alabina's "The Album," an electrifying release by the Paris-based group that sets its pumping, flamenco/pop/dance sound to Arabic and Spanish lyrics (Reviews & Previews, Billboard, Dec. 7, 1996).



ETI

By coincidence, "The Album," which was released as an import by U.S. distributor Musicrama, was playing while I was in the store. Within 10 minutes, several copies of the CD were sold. I felt gratified that a record somewhat off the beaten musical path was selling.

In late March, I returned to the Virgin store and, much to my surprise, there was "The Album" still holding at No. 37. The power of listening stations for nonmainstream music remained convincing.

I was just about ready to write a piece about why a U.S. imprint should license this record when I received a copy of "Alabina" from New York label Astor Place Recordings.

A subsidiary of Profile Entertainment that specializes in diverse, adult-oriented music, Astor Place puts out product by artists ranging from recently deceased songwriting great **Laura Nyro** to overlooked jazz titan **Conrad Herwig**. About a month ago, Astor Place acquired the U.S. licensing rights to Alabina's set as a result of Profile president **Steve Plotnicki** hearing tracks from "The Album" during a party.

The group's self-titled album, which Astor Place remastered to allow the inclusion of s Spanish-language version of the title track, is due to drop May 13.

Marshall Lamm, Profile's director of marketing and publicity, says the Spanish and bilingual versions of the title track already have been serviced to Latin pop stations in the U.S.

The disc will be featured on NPR program "Afropop Worldwide" the week before its release. Given the positive reaction to the record via in-store play, Lamm expects to launch a listening-station campaign at retail. A U.S. tour is being planned as well.

Alsbina was named after the grandmother of **Eti**, a come-hither songstress born to an Egyptian mother and a Moroccan father. Her rapidly oscillating high voice in Arabic serves as a celestial counterpoint to the earthy Spanish wails of **Tonio**, lead singer for Eti's accompanying flamenco-rooted quartet **Los Niños De Sara**.

Known as **Ishtar** on the first incarnation of "The Album," Eti also acquits herself nicely in Spanish on the Latino rendition of the title track. Eti and Los Niños De Sara are collectively known as Alabina, although their collaboration seems less the creation of a recording entity than the realization of a musical concept by producer **Charles Ibqui**.

Latino pop radio is an appropriate home for Alabina with bilingual cuts such as "Linda" and "Yo Te Quiero, Tú Me Quieres." But this album is a multihued musical gem that would be embraced by the college crowd and world music fans. An extended dance version of the title track, featured on the original album, or a reconstruction of "Eshebo (Chebba)," contained on both albums, surely would entice

(Continued on next page)



THE Billboard® Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	2	11	**ENRIQUE IGLESIAS** FONOVISA 0001 9 weeks at No. 1	VIVIR
2	1	91	**SELENA▲²** EMI 34123/EMI LATIN	DREAMING OF YOU
3	3	23	**SELENA** EMI LATIN 53585	SIEMPRE SELENA
4	4	21	**JULIO IGLESIAS** COLUMBIA 67899/SONY	TANGO
5	5	58	**SHAKIRA ●** SONY LATIN 81795/SONY HS	PIES DESCALZOS
(6)	6	26	**GRUPO LIMITE** POLYGRAM LATINO 533302 HS	PARTIENDOME EL ALMA
7	7	6	**BRONCO** FONOVISA 6063 HS	LA ULTIMA HUELLA
8	8	76	**ENRIQUE IGLESIAS▲** FONOVISA 0506 HS	ENRIQUE IGLESIAS
9	9	20	**PEDRO FERNANDEZ** POLYGRAM LATINO 534120 HS	DESEOS Y DELIRIOS
10	12	8	**BANDA EL RECODO** FONOVISA 9515	TRIBUTO A JUAN GABRIEL
(11)	19	11	**FEY** SONY LATIN 82059/SONY	TIERNA LA NOCHE
12	11	9	**MICHAEL SALGADO** JOEY 8560	RECUERDO ESPECIAL
(13)	18	16	**ALEJANDRO FERNANDEZ** SONY DISCOS 82080/SONY	MUY DENTRO DE MI CORAZON
14	10	3	**LA DIFERENZIA** ARISTA LATIN 18840/BMG	CANTA CONMIGO
15	16	49	**GRUPO LIMITE** POLYGRAM LATINO 527434	POR PURO AMOR
			★ ★ ★ Greatest Gainer ★ ★ ★	
(16)	25	7	**LOS ANGELES AZULES** DISA 53791/EMI LATIN	INOLVIDABLES
17	17	4	**LOS TEMERARIOS** FONOVISA 6064	EN CONCIERTO VOL. II
18	15	51	**LOS TIGRES DEL NORTE ●** FONOVISA 6049 HS	UNIDOS PARA SIEMPRE
19	14	30	**BOBBY PULIDO** EMI LATIN 38229	ENSENAME
20	13	35	**LUIS MIGUEL ●** WEA LATINA 15947	NADA ES IGUAL...
21	20	24	**MICHAEL SALGADO** JOEY 8558 HS	DE BUENAS RAICES
(22)	30	76	**THALIA** EMI LATIN 36850	EN EXTASIS
(23)	29	8	**SELENA** EMI LATIN 19207	EXITOS Y RECUERDOS
24	21	11	**LOS TUCANES DE TIJUANA** EMI LATIN 55699	15 KILATES OE AMOR...
25	23	43	**LOS DEL RIO** ARIOLA 37587/BMG HS	MACARENA NON STOP
26	22	87	**MARC ANTHONY** RMM 81582 HS	TODO A SU TIEMPO
(27)	RE-ENTRY		**MARCO ANTONIO SOLIS** FONOVISA 0512 HS	EN PLENO VUELO
28	24	30	**LOS MISMOS** EMI LATIN 53581 HS	JUNTOS PARA SIEMPRE
			★ ★ ★ Hot Shot Debut ★ ★ ★	
(29)	NEW▶		**LOS TUCANES DE TIJUANA** EMI LATIN 53640	EL PACHANGON
30	27	6	**LOS TIRANOS DEL NORTE** SONY DISCOS 82229/SONY	DE LA TIERRA AL CIELO
31	26	8	**VARIOUS ARTISTS** WEACARIBE 17564/WEA LATINA	MERENGON
(32)	NEW▶		**VARIOUS ARTISTS** BEAST 53172	DJ LATIN MIX '97
(33)	48	12	**GRUPO MOJADO** FONOVISA 9477	SUENO Y REALIDAD
(34)	43	29	**LAURA PAUSINI** WEA LATINA 15726	LAS COSAS QUE VIVES
35	31	13	**SPARX Y LORENZO ANTONIO** FONOVISA 9487	CANTAN CORRIDOS
(36)	NEW▶		**LOS TUCANES DE TIJUANA** EMI LATIN 56613	AJUSTE DE CUENTAS
37	33	9	**THE BARRIO BOYZZ** EMI LATIN 53580	VEN A MI
38	40	2	**GRACIELA BELTRAN** EMI LATIN 35172	TUYA
(38)	44	53	**OLGA TANON ●** WEA LATINA 13667 HS	NUEVOS SENDEROS
40	34	17	**GRUPO MANIA** SONY TROPICAL 82109/SONY	ESTA DE MODA
41	28	50	**JENNIFER Y LOS JETZ** EMI LATIN 38242	DULZURA
(42)	NEW▶		**YOLANDITA MONGE** WEA LATINA 18410	MI ENCUENTRO
43	37	7	**EDDIE GONZALEZ** SONY DISCOS 82006/SONY	EL DISGUSTO (KIK IT!)
(44)	RE-ENTRY		**KINITO MENDEZ** J&N 35164/EMI LATIN	EL HOMBRE MERENGUE
45	32	82	**RICKY MARTIN** SONY LATIN 81651/SONY	A MEDIO VIVIR
46	36	25	**VARIOUS ARTISTS** MAX 2027	LATINOS IN DA HOUSE
47	41	57	**GIPSY KINGS** NONESUCH 79399/AG	TIERRA GITANA
48	39	6	**LOS REHENES** FONOVISA 6056	TODO ME RECUERDA A TI
(49)	RE-ENTRY		**LA MAKINA** J&N 52417/EMI LATIN	LA MAKINA...A MIL
(50)	RE-ENTRY		**ILEGALES** ARIOLA 32416/BMG	ILEGALES

POP

1 **ENRIQUE IGLESIAS** FONOVISA VIVIR
2 **SELENA** EMI/EMI LATIN DREAMING OF YOU
3 **JULIO IGLESIAS** COLUMBIA/SONY TANGO
4 **SHAKIRA** SONY LATIN/SONY PIES DESCALZOS
5 **ENRIQUE IGLESIAS** FONOVISA ENRIQUE IGLESIAS
6 **FEY** SONY LATIN/SONY TIERNA LA NOCHE
7 **LUIS MIGUEL** WEA LATINA NADA ES IGUAL...
U **THALIA** EMI LATIN EN EXTASIS
9 **LOS DEL RIO** ARIOLA/BMG MACARENA NON STOP
10 **MARCO ANTONIO SOLIS** FONOVISA EN PLENO VUELO
11 **VARIOUS ARTISTS** BEAST DJ LATIN MIX '97
12 **LAURA PAUSINI** WEA LATINA LAS COSAS QUE VIVES
13 **THE BARRIO BOYZZ** EMI LATIN VEN A MI
14 **OLGA TANON** WEA LATINA NUEVOS SENDEROS
15 **YOLANOITA MONGE** WEA LATINA MI ENCUENTRO

TROPICAL/SALSA

1 **MARC ANTHONY** RMM TODO A SU TIEMPO
2 **VARIOUS ARTISTS** WEA LATINA MERENGON
3 **GIUUPO MANIA** SONY TROPICAL/SONY ESTA OE MODA
4 **KINITO MENDEZ** J&N/EMI LATIN EL HOMBRE MERENGUE
S **LA MAKINA** J&N/SONY LA MAKINA...A MIL
6 **GILBERTO SANTA ROSA** SONY TROPICAL/SONY ESENCIA
7 **VARIOUS ARTISTS** WEA LATINA SALSAMANIA
U **GLORIA ESTEFAN** EPIC/SONY ABRIENDO PUERTAS
9 **INDIA** RMM MEGA MIX
10 **VARIOUS AUTISTS** J&N/EMI LATIN MERENHITS '97
11 **VARIOUS ARTISTS** PROTEL/SONY SALSA EN LA CALLE 8 '97
12 **JOSE ALBERTO** RMM TRIBUTO A MACHITO
13 **VARIOUS ARTISTS** PROTEL/SONY MERENGUE EN LA 8 '97
14 **TITO UOJAS** M.P. HUMILDEMENTE
1S **JEURY RIVERA** SONY FRESCO

REGIONAL MEXICAN

1 **SELENA** EMI LATIN SIEMPRE SELENA
2 **GRUPO LIMITE** POLYGRAM LATINO PARTIENDOME EL ALMA
3 **BUONCO** FONOVISA LA ULTIMA HUELLA
4 **PEDRO FERNANDEZ** POLYGRAM LATINO DESEOS Y DELIRIOS
5 **BANDA EL RECODO** FONOVISA TRIBUTO A JUAN GABRIEL
6 **MICHAEL SALGADO** JOEY RECUERDO ESPECIAL
7 **ALEJANDRO FERNANDEZ** SONY DISCOS/SONY MUY DENTRO DE MI CORAZON
U **LA OIFEUENZIA** ARISTA LATIN/BMG CANTA CONMIGO
9 **GRUPO LIMITE** POLYGRAM LATINO POR PURO AMOR
10 **LOS ANGELES AZULES** DISA/EMI LATIN INOLVIDABLES
11 **LOS TEMERARIOS** FONOVISA EN CONCIERTO VOL. II
12 **LOS TIGRES DEL NORTE** FONOVISA UNIDOS PARA SIEMPRE
13 **BOBBY PULIDO** EMI LATIN ENSENAME
14 **MICHAEL SALGADO** JOEY DE BUENAS RAICES
1S **SELENA** EMI LATIN EXITOS Y RECUERDOS

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1997, Billboard/BPI Communications and SoundScan, Inc.

NOTAS

(Continued from preceding page)

the dance market.

CONFERENCE UPDATE: Fonovisa merenhouse act **Demolition** is slated to perform at the April 28 showcase that opens Billboard's eighth annual International Latin Music Conference. Demolition replaces **Jordi**. The confab runs April 28-30 at the Hotel Inter-Continental in Miami.

Also, **Kid Curry**, PD of WPOW-FM Miami, is booked to host the conference's Latin dance showcase April 29. **Eddie Mixx**, ace mixing specialist for WPOW, which is better known as Power 96, will be blending jams between sets. Mixx has produced sides for dance acts **Samantha**, **Tease To Please**, and **Gino Latino**. He provides remixes for the Miami Heat during its basketball games as well.

Lastly, Peruvian rocker **Pepe Alva** is slated to perform April 30 at Billboard's post-award party at Rezurrection Hall at Club Nu.

CHART NOTES: **Los Temerarios** make history this week as the Mexican pop/ballad act nails down its first No. 1 on Hot Latin Tracks with their mariachi take of the classic "Ya Me Voy Para Siempre" (Fonovisa). The tear-jerking love song is taken from the band's live album "En Concierto Vol. II," which remains at No. 17 this issue on The Billboard Latin 50.

At retail, **Enrique Iglesias'** "Vivir" (Fonovisa) reclaims the top of The Billboard Latin 50 after a two-week hiatus.

One final note: With this issue, Sony titles will be split by genre into pop (Sony Latin), tropical/salsa (Sony Tropical), and regional Mexican (Sony Discos).

LATIN TRACKS A-Z

	TITLE (Publisher – Licensing Org.) Sheet Music Dist.
19	**AMANDOLO (TOO LATE, TOO SOOU)** (Flyte Tyme, ASCAP/FIPP, BMI/EMI, BMI)
26	**ANDO QUE ME LLEVA** (Rightsongs, BMI)
9	**AZUCAR AMARGO** (Sony Discos, ASCAP)
10	**CHAUOLA OE PLATA** (De Luna, BMI)
25	**CON TINTA OEL CORAZON** (De Luna, BMI)
40	**CORAZON DE OTRO** (Anna Musical, SESAC)
27	**CORAZON** (BMG Songs, ASCAP)
21	**COSAS BUENAS QUE PARECEN MALAS** (Copyright Control)
7	**EL DESTIUO** (BMG Songs, ASCAP)
12	**EL NO TE QUIERE** (Striking, BMI)
34	**EL PRIUCIPE** (Sony Latin, BMI)
36	**EL SOY YO** (Copyright Control)
2	**ENAMORADO POR PUIMERA VEZ** (Fonomusic, SESAC)
37	**E O TCNAN** (Copyright Control)
24	**ESCUCHA A TU CORAZOU** (Copyright Control)
11	**JUGUETE** (Copyright Control)
20	**LA CALLE DE LAS SIUENAS** (Copyright Control)
33	**LAST DANCE/THE HUSTLE/ON THE RADIO** (Management 3, BMI/Olga, BMI/Van Mccoy, BMI/Warner-Tamerlane, BMI/Rick S, BMI/Sweet Summer Night, ASCAP)
28	**MI FRACASO** (BMG Songs, ASCAP)
13	**MI MUJER** (Copyright Control)
23	**MI NINA MUJER** (Edimonsa, ASCAP)
3	**MI SANGRE PRISIONERA** (TN Ediciones, BMI)
22	**NO ME CORTES LAS ALAS** (Vander, ASCAP)
18	**NUBE VIAJERA** (Copyright Control)
4	**O SOY O FUI** (Crisma, SESAC)
31	**PALOMITA BLANCA** (Zomba Golden Sands, ASCAP)
8	**PIENSA EN MI** (Copyright Control)
30	**PORQUE** (Sony Discos, ASCAP)
8	**QUIEN PIERUE MAS** (Vander, ASCAP)
5	**SECUESTRO DE AMOR** (Flamingo)
15	**SE QUE YA UO VOLVERAS** (BMG Songs, ASCAP)
14	**SE QUIERE SE MATA** (Sony Discos, ASCAP)
17	**SOLA OTRA VEZ (ALL BY MYSELF)** (Eric Carmen, BMI/Songs Of PolyGram Int'l, BMI)
38	**SUSPIRAR** (Solmar)
32	**TUYA** (Pacific LC, ASCAP)
26	**UU BESO PAUA LLEVAR** (Vander, ASCAP)
35	**YOLVER A NACER** (FIPP, BMI/Mercurio Songs)
39	**VOLVERAS** (Sony Latin, BMI/Mundo Nuevo, SESAC/Hadem, SGAE)
1	**YA ME VOY PARA SIEMPRE** (EMI Blackwood, BMI)
16	**Y TODO PARA QUE** (Copyright Control)

Vocalist Kurt Elling Brings Jazz To The Uninitiated





by Jim Macnie

THE GIG: If **Kurt Elling's** New York fans miss a performance during his upcoming East Coast tour, they can catch him again . . . immediately. The improvising vocalist, whose new Blue Note disc, "The Messenger" (released April 8), naturally displays his intrepid side, is making a minimum of 20 dates in a variety of area haunts during May and early June. Night after night, the singer will bounce around Manhattan and its environs, trying to warm ears to his creative approach.

The kickoff is at Birdland, the well-known jazz spot. But many spaces, like the Rodeo Bar (a country saloon), don't feature jazz on a regular basis, and they're surely not "listening rooms." Did I mention the word "intrepid" already? "Yeah, just call me the Indiana Jones of the jazz vocal world, the daring adventurer," says Elling, laughing.

The business idea behind such an itinerary is to woo a non-jazz listenership. It's the right tack for Elling, whose work liberally strays from accepted orthodoxy while maintaining logic and soul. Similar moves in Los Angeles and San Francisco have suggested that performing outside of standard jazz halls is edifying. "It can open your eyes," Elling says. "If you win the audience, you know you've really won. It isn't because someone has put you in the right place or the right picture is out there in the world. It's because you've done it yourself."

Elling's version of vocalese includes wild narratives, poems set to music, elasticized standards, and some damned impressive scatting. "People want to hear something that's cool and different. And jazz is a performing art—you want to do it and get better at it. New experiences are key."

Dates include New York's Izzy Bar (May 7); Schenectady, N.Y.'s Van Dyck's (May 10); New York's Sullivan's (May 15-17); and Southhampton, N.Y.'s 75 Main Street (May 31). The stretch closes at the Knitting Factory June 17, the kickoff night of the New York Jazz Festival.

IN THE STUDIO: Those interested in high art and star power have something to get psyched about. A duet disc by **Herbie Hancock** and **Wayne Shorter** is due from Verve in July (the guys are just now finishing up their studio time). The keyboards and reeds outing is titled "1+1."

The pair have been in the same aesthetic sphere since the late '50s, when they were both Blue Note artists. Together they helped form the nucleus of **Miles Davis'** visionary mid-'60s ensemble. Each debuted titles on Verve over the last two years, Hancock with 1996's Grammy-winning "The New Standard," Shorter with '95's "Night Vision." They've never recorded a duet together, so "1+1" should be a real event.

The recording engineer is **Tomoo Suzuki**, who worked on previous Hancock projects. The pianist is spending the spring working a string of 16 domestic tour dates with a band consisting of bassist **Dave Holland**, drummer **Gene Jackson**, and tenor saxophonist **Craig Handy**. The shows were to begin April 18 in Santa Cruz, Calif., and move to Minneapolis' Guthrie Theater on Monday (21). May 2 finds them on the fairgrounds in New Orleans as the Jazz & Heritage Festival brings thousands of music fans to the Crescent City.

BURT BACHARACH is sure getting around these days. Last year he collaborated with **Elvis Coutello**. Now, **McCoy Tyner** spends a disc interpreting his tunes backed by an orchestra. Tyner's latest Impulse! date, a nod to the pop composer called "The Music Of Burt Bacharach," is a follow-up to his Grammy-winning '95 title, "Infinity." It streets June 17. Tyner has a pair of high-visibility gigs in conjunction with the disc. Work is afoot to provide an orchestra for the pianist's June 26 date at the JVC Jazz Festival in New York and the July 25 Hollywood Bowl appearance as well. Another talented clique is addressing itself to Bacharach's oeuvre. The various-artists set "Great Jewish Music: Burt Bacharach" is the kickoff of the Tzadik label's series celebrating composers.



Helfgott Still Hot; Koch Discovers Budget Market

Classical KEEPING SCORE



by Heidi Waleson



MORE HELFGOTT: RCA and Philips have been making hay out of the "Shine"/**David Helfgott** bonanza, and now RCA is getting ready to fire its next salvo.

Scheduled for release May 20: a Helfgott solo disc titled "Brilliantissimo" (one of the pianist's favorite words), which includes such Helfgott staples as **Liszt's** "Hungarian Rhapsody No. 2" and "La Campanella," **Chopin's** "Raindrop Prelude," and **Rimsky-Korsakov's** "Flight Of The Bumblebee," as well as the first and third movements of **Mozart's** "Piano Concerto No. 24." Helfgott recorded the album in January in Australia.

Two recent Helfgott discs, RCA's "Plays Rachmaninov" and Philips' "Shine" soundtrack, have spent several months at the top of Billboard's Top Classical Albums and Top Classical Crossover charts, respectively, and RCA reports that the recording of **Rachmaninov's** Piano Concerto No. 3 (Rach 3) has sold more than 200,000 copies in the U.S. Helfgott's recital tour continues in Europe this spring; he will take much of the summer off and return to the U.S. to play a recital/Rach 3 program Aug. 25 at the Hollywood Bowl. In October, he will also play the Royal Albert Hall in London, where he played the killer concerto as a student.

DEAL: The relaunch of **Alexander Rahbari's** Discover label has brought Koch International into the budget classical market. Several years ago, Rahbari, an Iranian conductor, launched Discover as a challenge to Naxos (for which he had recorded, among other things, nine operas and a complete **Brahms** symphony cycle). Koch acquired a 50% share of the label in 1996, re-christened it Koch Discover International, began releasing back catalog and new issues in February, and is bringing out 20 titles a month.

April's releases include a new recording of **Verdi's** "Otello" with label stalwart soprano **Miriam Gauci,** Rahbari, and **the Orquestra Simfonica De Barcelona;** the world premiere of **André Laporte's** opera "The Castle" (based on **Kafka**); and the complete piano music of **Darius Milhaud,** performed by **Françoise Choveaux.**

And while we're on Koch: Titles of two Koch executives were incorrectly stated in this space recently. **Liz Jones** is executive VP of Koch International; **Deh Micallef** is national sales manager for all Koch-distributed labels.

DISTRIBUTION: Two very different labels have signed with Allegro for distribution: the venerable Omega Record Group, comprising Vanguard Classics, the Bach Guild, Omega, and Everest; and the eclectic 8-year-old Iago Music, which specializes in early music of Latin America.

Omega is the contemporary reincarnation of **Seymour Solomon's** Vanguard label, whose 850-plus classical releases date back to 1950 and include recordings by **Alfred Deller** and the **Deller Consort, Gustav Leonhardt, Mischa Elman,** and the **Utah Symphony** under **Maurice Abravanel,** plus the Everest classical catalog and new recordings. Omega has released more than 400 CDs, 250 of them remastered from the Vanguard catalog.

Iago Music, based in San Antonio, Texas, has a narrower focus and an unorthodox approach. Its most successful release is "Native Angels," performed by the vocal ensemble **Savae.** The disc, which has sold 7,000 copies since its release six months ago, according to the label, is an intriguing re-creation of music that was sung in the 16th century cathedrals of Latin

(Continued on next page)

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LARGEST DISTRIBUTOR

TOP REGGAE ALBUMS™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	2	99	**NATURAL MYSTIC** TUFF GONG 524103*/ISLAND 16 weeks at No. 1	BOB MARLEY & THE WAILERS
2	1	31	**MY XPERIENCE** BLUNT/VP 1461*/TVT HS	BOUNTY KILLER
3	3	92	**BOOMBASTIC** ▲ VIRGIN 40158*	SHAGGY
(4)	NEW▶		**THE BEST OF ZIGGY MARLEY...(1988-1993)** VIRGIN 44098	ZIGGY MARLEY AND THE MELODY MAKERS
5	4	74	**THE BEST OF-VOLUME ONE** VIRGIN 41009	UB40
(6)	6	75	**THE BEST OF-VOLUME TWO** VIRGIN 41010	UB40
7	5	91	**'TIL SHILOH** LOOSE CANNON 524119*/ISLAND HS	BUJU BANTON
8	8	5	**MARLEY MAGIC LIVE IN CENTRAL PARK AT SUMMER STAGE** LIGHTYEAR 54186	VARIOUS ARTISTS
9	7	17	**MAESTRO** VP 1486*	BEENIE MAN
(10)	13	47	**SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1** JAD 1001	BOB MARLEY
11	11	40	**MAN WITH THE FUN** VIRGIN 41612	MAXI PRIEST
12	12	16	**JOYRIDE** VP 3103*	VARIOUS ARTISTS
13	10	4	**MR. MARLEY** TUFF GONG 54177/LIGHTYEAR	DAMIAN JR. GONG MARLEY
14	14	46	**REGGAE GOLD 1996** VP 1479*	VARIOUS ARTISTS
15	9	23	**STRICTLY THE BEST SEVENTEEN** VP 1489*	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

			★★ NO. 1 ★★	
1	1	44	**RIVERDANCE** ● CE, MC HEARTBEAT 82816/AG HS 18 weeks at No. 1	BILL WHELAN
2	2	6	**MICHAEL FLATLEY'S LORD OF THE DANCE** PHILIPS 533757 HS	RONAN HARDIMAN
3	3	4	**CABO VERDE** NONESUCH 79450/AG HS	CESARIA EVORA
4	4	7	**LEGENDS** RCA VICTOR 68776 HS	JAMES GALWAY & PHIL COULTER
5	5	4	**SEVEN** LUAKA BOP 46486/WARNER BROS.	ZAP MAMA
6	6	28	**SANTIAGO** RCA VICTOR 68602	THE CHIEFTAINS
(7)	10	7	**CELTIC CROSSROADS** NARADA 61060	JOHN WHELAN & FRIENDS
8	7	26	**RED HOT + RIO** ANTILLES 533183/VERVE	VARIOUS ARTISTS
9	9	11	**ROGHA: THE BEST OF CLANNAD** RCA 66978	CLANNAD
10	11	2	**DANCE OF THE CELTS** NARADA 63932	VARIOUS ARTISTS
(11)	13	10	**L'AMOUR OU LA FOLIE** RHINO 72622	BEAUSOLEIL
12	12	55	**TIERRA GITANA** NONESUCH 79399/AG	GIPSY KINGS
13	8	9	**N DIS LIFE** BIG BOY 5903	ISRAEL KAMAKAWIWO'OLE
(14)	15	9	**QUIDAM** RCA VICTOR 68601	CIRQUE DU SOLEIL
(15)	RE-ENTRY		**THE BROTHERS MCMULLEN** ARISTA 18803	SOUNDTRACK

TOP BLUES ALBUMS™

			★★ NO. 1 ★★	
(1)	1	11	**LIE TO ME** A&M 540640 HS 4 weeks at No. 1	JONNY LANG
(2)	NEW▶		**COME ON HOME** VIRGIN 42984	BOZ SCAGGS
3	2	22	**HELP YOURSELF** MISS BUTCH 4003/MARDI GRAS HS	PEGGY SCOTT-ADAMS
4	3	6	**DON'T LOOK BACK** POINTBLANK 42771/VIRGIN	JOHN LEE HOOKER
5	4	76	**GREATEST HITS** ▲ EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
(6)	6	75	**LEDBETTER HEIGHTS** ● GIANT 24621/WARNER BROS HS	KENNY WAYNE SHEPHERD
7	5	46	**GOOO LOVE!** MALACO 7480	JOHNNIE TAYLOR
8	8	37	**BLUE DROPS OF RAIN** EUREKA 77053/DISCOVERY	COREY STEVENS
9	7	3	**ROCKIN' MY LIFE AWAY** EMI 56220	GEORGE THOROGOOO & THE OESTROYERS
10	9	43	**JUST LIKE YOU** OKEH 67316/EPIC HS	KEB' MO'
(11)	NEW▶		**GREAT GUITARS** VERVE 537141	JOE LOUIS WALKER
12	10	36	**A TRIBUTE TO STEVIE RAY VAUGHAN** EPIC 67599	VARIOUS ARTISTS
(13)	12	13	**UNDER ONE ROOF** BULLSEYE BLUES 9569/ROUNDER	ROOMFUL OF BLUES
14	14	3	**SMOKIN' IN BED** MALACO 7479	DENISE LASALLE
15	11	39	**A PIECE OF YOUR SOUL** CODE BLUE 82921/AG	STORYVILLE

Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD *Asterisk indicates vinyl available HS indicates past and present Heatseekers titles © 1997, Billboard/BPI Communications and SoundScan, Inc.



HIGHER GROUND



by Deborah Evans Price

SOULFUL SURRENDER: **Carman** has long been known for covering a variety of musical territory, and during his recent appearance on "Sam's Place," **Gary Chapman's** Nashville-based radio show, the crowd responded enthusiastically to that versatility. Carman opened with a rousing version of "Radically Saved" and went on to serve up an entertaining musical smorgasbord that even included a country number replete with line dancers. But perhaps the high point was when Carman gave the audience a taste of his new album with a stirring performance of "The Old Rugged Cross." His new set, "I Surrender All: 30 Classic Hymns," is somewhat of a departure from the rap, rock, and pop of his previous releases yet in some ways it's more Carman than any other album.

"Only stylistically is it a departure," Carman said during a post-show interview, "spiritually it's pretty much what I've been doing all along because it's praise and worship songs. Primarily what I do is write praise and worship songs, then produce them in such a way so they'll be acceptable in a mainstream market. So this is just going back to the original structure of what makes a worship song and that's the words, spirit, and melody. And we didn't overproduce it. We did it just as if I was in a church leading a congregation. So that way people could listen to it and feel a part of it."

The album opens with "His Name Is Wonderful" and continues on to include "Jesus Paid It All," "Leaning On The Everlasting Arms," and many other classic hymns, some covered in medley form. "We wanted to pick songs everybody was very, very familiar with," he said. "There are certain songs everybody wants to hear, and there are certain songs that are favorites to you."

Videos have always played an important part in Carman's career, and though this record doesn't lend itself to a movie treatment, as some of his previous efforts have done, he says he is weighing various options, among them filming a live concert video. Another video project he's excited about is a new series he'll be hosting Saturdays nights on Trinity Broadcasting Network. "It's called 'Video Gold,' " he said. "I took all the videos I've ever done and put them in a 13-week series and did a behind-the-scenes look at them—how we made them and the stories behind the songs, and people giving testimonies about the songs themselves and the topics. It's very ministering and very exciting."

Z NEWS: Z Music Television, the Gaylord Entertainment-owned Christian video channel, and Stephen Yake Productions have reached an agreement to co-produce 13 episodes of a new TV series for Z titled "Generation 101." Produced by **Debbie Dudley** and directed by **Michael David Ashcraft**, the show will begin airing this summer. Z programming manager and co-creator of the project **Graham Barnard** describes it as a "video show with a mission" that will target 15- to 25-year-olds.

The show will be hosted by VJs selected from a nationwide talent search. Plans call for the show to be location-oriented and to be produced with the cooperation of nonprofit groups and community service organizations. The show will spotlight members of "Generation X" who are making a positive difference in the world and feature music videos. The show will likely be the first of many developments with Z Music, especially now that the network is part of Gaylord's newly formed Family Values Entertainment. **Dan Harrell** and **Mike Blanton**, co-presidents of the venture, have already made it known that there are plans for changes at Z. The network has always had a hard-working staff, and under the new leadership, it will be exciting to see what unfolds.

TO THE TOP: Congratulations to **Caedmon's Call** and the teams at Warner Alliance and Warner Christian Distribution (WCD). As everyone knows, the band's self-titled album debuted at No. 1 on Billboard's Top Contemporary Christian and Heatseeker album charts (Billboard, April 12), making it the first new act in the Christian industry to accomplish such a feat. I received phone calls from publicist **Rick Hoganson** and WCD's **Melinda Scruggs-Gales** relating stories about the brisk sales.

For example, at the Blockbuster outlet near Vanderbilt University in Nashville, product sold out so quickly that Warner Alliance's **Jim Sturgeon** raced over with additional copies. Warner Alliance VP of promotion and marketing **Chris Hauser** says that the feat was a team effort. "It has to be attributed to Caedmon's Call's really smart marketing and really hard work," Hauser says. "There was a real concerted effort to communicate with their fan base exactly what stores to go to. People could go to their [World Wide] Web site and find stores that had product available starting March 25."

Hauser says that the radio success of the single "Lead Of Love" was also a factor in the album's early sales and that the label hopes the next single will help continue the momentum. "We have a song that's going to be an even bigger payoff in 'Hope To Carry On,' " he says. Hauser adds that WEA's commitment to the project will be a big factor in continuing the band's success story.

NQC GOES WESTERN: The first Great Western Quartet Convention (GWQC) is coming up May 8-10 at the Fresno (Calif.) Convention Center. In the fall, the National Quartet Convention (NQC) will celebrate its 40th anniversary. The event has always been one of the music industry's most highly attended gatherings and NQC executive director **Clarke Beasley** says that expanding to the West Coast is a result of Southern gospel's growth. "The National Quartet Convention, by launching its first spinoff show on the West Coast, hopes to fill a great demand for Southern gospel music in that region, as well as establish an event that will serve as a platform to launch many Southern gospel artists and funnel them into a West Coast market, having an expansive effect on the entire Southern gospel music industry."

The Cathedrals, the Florida Boys, J.D. Sumner, James Blackwood, the Hoppers, the Nelons, and the Speers are among the acts who will participate in the event. At press time, ticket sales were already more than 5,000, and organizers expect extensive walk-up sales.

TIDINGS OF JOY: The latest of **Bill Gaither's** Southern gospel music specials, "Bill Gaither: Joy In The Camp," is slated to air on TNN on Saturday (26) at 10 p.m. EDT. The one-hour program was filmed during a three-day "homecoming" event at Gaither's home studio in Alexandria, Ind., and features **Ann Downing, Candy Hemphill Christmas, Glen Payne,** and **Ivan Parker**. This show is the second of four Gaither specials due to be shown on TNN this year. In addition to airing shows on TNN, Gaither has, in the last few years, released videos, which have met with tremendous success. Of the 19 videos he's made during the last five years, 17 have been certified gold, platinum, or multiplatinum.

NEWS NOTES: **Ceili Rain's** lead vocalist/principal songwriter **Bob Halligan** has signed with Benson Music Publishing. New York residents can look for the Ceili brigade to storm the Big Apple again as the group performs Thursday (24) at the Bitter End and Saturday (26) at Sam McGuires. If it weren't for the Dove Awards and the post-GMA week writing frenzy, I know where I'd be . . . Also while I'm talking about great live music, don't miss the chance to attend **Gary Chapman's** Sam's Place at Nashville's Ryman Auditorium. This remains the best thing to do in Nashville on a Sunday evening. Upcoming shows will feature **Wes King, Hovie Lister & the Statesmen,** and **Wylie & the Wild West Show** (April 27) and **Billy Dean, Vestal Goodman,** and **Billy & Sarah Gaines** (May 18). Newcomer **Israel** turned in an impressive set during a recent Sam's Place, as did country act **Ty Herndon.**

The Gotee Brothers recently entered into a joint venture with veteran Nashville publisher/producer **Tom Collins**. Among the first signings to Gotee/Collins Publishing are dc **Talk** bassist **Otto Price** and **the Katinas**, the latter of which are are also signed to Gotee Records . . . Questar Mission Records has signed **eager**, a new rock outfit founded by former **PFR** member **Patrick Andrew**.

As this issue hits the street, the Christian music community will be in the throes of Gospel Music Week 1997 at the Nashville Convention Center. The showcases, lunches, parties, and events are too numerous to mention, but look for a wrap-up in the next Higher Ground. In the meantime, when you see outgoing Gospel Music Assn. (GMA) president **Bruce Koblish**, give him a pat on the back, thank him for the exceptional job he's done the past six years, and wish him well as he starts his new gig May 5 as Reunion president. Have a great GMA week!

Top Contemporary Christian™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	50	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2127/CHORDANT 19 weeks at No. 1	WHATCHA LOOKIN' 4
(2)	3	2	CARMAN SPARROW 1565/CHORDANT	I SURRENDER ALL—30 CLASSIC HYMNS
3	6	98	JARS OF CLAY▲ ESSENTIAL 5573/BRENTWOOD	JARS OF CLAY
4	5	24	VARIOUS ARTISTS ● SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
5	4	7	PETRA WORD 9929	PETRA PRAISE 2 WE NEED JESUS
6	2	32	STEVEN CURTIS CHAPMAN ● SPARROW 1554/CHORDANT	SIGNS OF LIFE
7	7	31	POINT OF GRACE WORD 9694	LIFE LOVE & OTHER MYSTERIES
8	8	3	CAEDMON'S CALL WARNER ALLIANCE 46463/WCD	CAEDMON'S CALL
9	9	73	DC TALK▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
(10)	12	47	JACI VELASQUEZ MYRRH 6995/WORD	HEAVENLY PLACE
11	11	7	VARIOUS ARTISTS SPARROW/ARISTA 1635/CHORDANT	PEACE IN THE VALLEY
12	10	2	MICHAEL CARO MYRRH 4605/WORD	UNVEILED HOPE
13	13	60	NEWSBOYS ● STAR SONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
(14)	16	2	OUT OF GREY SPARROW 1563/CHORDANT	(SEE INSIDE)
(16)	22	20	VARIOUS ARTISTS HOSANNA! 10492/WORD	REVIVAL AT BROWNSVILLE
17	19	28	CRYSTAL LEWIS MYRRH 5036/WORD	BEAUTY FOR ASHES
18	15	54	ANDY GRIFFITH ● SPARROW 1440/CHORDANT	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
19	21	60	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
(20)	25	19	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
(21)	30	5	VARIOUS ARTISTS SPARROW 1656/CHORDANT	LET US PRAY—THE NATIONAL DAY OF PRAYER ALBUM
22	26	58	THIRD DAY REUNION D117/BRENTWOOD	THIRD DAY
23	17	25	ANOINTED MYRRH 7006/WORD	UNDER THE INFLUENCE
24	20	24	BEBE & CECE WINANS SPARROW 7048/CHORDANT	GREATEST HITS
25	28	19	OUT OF EDEN GOTEE 3826/WORD	MORE THAN YOU KNOW
(26)	RE-ENTRY		TWILA PARIS SPARROW 1518/CHORDANT	WHERE I STAND
(27)	38	5	WES KING SPARROW 1587/CHORDANT	A ROOM FULL OF STORIES
28	24	27	RAY BOLTZ WORD 9937	NO GREATER SACRIFICE
(29)	34	42	BOB CARLISLE DIADEM/BENSON 9691/BRENTWOOD	SHADES OF GRACE
(30)	37	42	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT	GOO
31	31	42	4HIM BENSON 4321/BRENTWOOD	THE MESSAGE
32	23	2	INSYDERZ GUMSHOE 9707/DIAMANTE	MOTOR CITY SKA
33	29	17	VARIOUS ARTISTS HOSANNA! 8952/WORD	SHOUT TO THE LORD
34	27	2	VARIOUS ARTISTS HOSANNA! 10392/INTEGRITY	AMERICA'S BEST PRAISE & WORSHIP SONGS
35	36	71	VARIOUS ARTISTS ● SPARROW 1516/CHORDANT	WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
36	32	28	SUSAN ASHTON SPARROW 1458/CHORDANT	A DISTANT CALL
37	18	20	MXPX TOOTH & NAIL 1060*/DIAMANTE	LIFE IN GENERAL
(38)	NEW▶		AL DENSON BENSON 4445/BRENTWOOD	TAKE ME TO THE CROSS
(39)	RE-ENTRY		MICHAEL W. SMITH ● REUNION 0106/BRENTWOOD	I'LL LEAD YOU HOME
40	35	5	CAROLYN ARENDS REUNION 10000/BRENTWOOD	FEEL FREE

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications

KEEPING SCORE

(Continued from preceding page)

America, European sacred music as adapted to the cadences, and musical traditions of the indigenous population and African slaves.

In addition to the usual distribution channels, Iago direct-markets to such unconventional venues as New Mexico truck stops, national park gift shops, and Roman Catholic bookstores and gift shops. Savae embarks on a concert tour in May and will also perform in Borders Books & Music stores; the company's April release, a guitar disc dubbed "Seville To Santa Fe," will also feature a Borders tour this summer for its four guitarists.

"Because Iago focuses on music with Latin American/Southwestern roots, we often get a crossover audience who regard the music as world music," says **Ben Tavera King**, president of Iago, who also plays *vihuela* on "Seville To Santa Fe." In its quest to make the music "accessible rather than academic," King points out that the company's descriptive, story-based catalog "borrows a bit from **J. Peterman.**"



BILLBOARD SPOTLIGHTS

CONTEMPORARY CHRISTIAN MUSIC

A Field In Flux

The past year has seen tremendous growth, sales and surprises, but maintaining success in the market remains "a delicate thing."

BY DEBORAH EVANS PRICE

THE CONTEMPORARY CHRISTIAN music scene in recent years has been an ever-changing landscape. From the sales and acquisitions of every major Christian record label to the shuffling of the executives afterward to the gale-force winds of change blowing through the artistic community as singers and songwriters decided either to encourage believers or minister to non-believers—or to do both.

It's been a time when the line between the Christian and general marketplaces have at times softened. For example, a few years ago, who would have thought Virgin Records would have signed a band with an album title as blatant as "Jesus Freak"? That happened when dc Talk signed a worldwide deal with the pop powerhouse while still maintaining its connection to the Christian market via longtime label ForeFront Communications. The diversity of Christian music was recognized in a variety of places, as evidenced by Gotee Records act Christafari climbing as high as No. 7 on Billboard's reggae chart and garnering a nomination at the reggae community's ninth annual Tamika Reggae Awards in New York City.

Yet there were times when the line between the Christian and secular worlds were brought even more sharply into focus, as was the case when Jars Of Clay had to remove a mainstream band from the opening slot on its tour because the band continually exhibited behavior that wasn't compatible with the members of Jars Of Clay's Christian principles.

It's been a rapidly changing world for those involved in the Christian industry, and the key element has been growth. According to the RIAA's annual Consumer Profile, the genre's market share increased by 38% in 1996. Gospel/Christian music's share rose from 3.1% in 1995 to 4.35% in 1996. The report also stated sales were up from $381 million in 1995 to $538 million in 1996, a 30% increase. According to RIAA, the genre ranks sixth in popularity behind rock, country, urban contemporary, pop and rap, respectively. It is ranked ahead of classical, jazz, oldies, new age and other formats.

REASONS FOR GROWTH

Bruce Koblish, president of the Gospel Music Association, cites several reasons for the genre's growth—including involvement by mainstream labels, creative marketing, increased media exposure, the introduction of SoundScan to the marketplace and the positive message in the music.

Word president Roland Lundy also has a few theories about Christian music's growth. "One would be Jars Of Clay's

Continued on page 48

Contemporary Christian Music

Inspiration *Of* Independents

In the shadows of the consolidation by major mainstream labels, a solid core of Christian indies are weighing the challenges and rewards of doing it their way. It's about freedom of movement.

BY DEBORAH EVANS PRICE

Though EMI, Zomba and Gaylord have been staking big claims in the Christian record industry, they are far from the only players on the field. In the shadnws of the consolidation by major mainstream labels, there is an abundance of independent record companies in the Christian market—ranging from artist- owned and operated entities like Michael W. Smith's Rocketown and Charlie Peacock's re:think to large-scale operations like Oregon-based Pamplin Music and Chicago's Questar Mission Records to the ultimate in independence: artists who issue product on their own labels.

Nashville's Cadence Communications has garnered attention with releases this year by Erin O'Donnell and Israel. Dez Dickerson's Absolute Records label has launched Paul Q-Pek and Believable Picnic. California's Rugged Records created a stir with its "everybodyduck" [sic] project.

Gotee Records, owned by dc Talk's Toby McKeehan, Jney Elwood and Tndd Collins, has been one of the industry's most successful independents, with acts like Johnny Q. Public, Out Of Eden, Grits and Christafari; the latter act has not only carved a successful niche in the Christian market, but also has attracted a mainstream reggae following.

PLAYING IN THE SOUTHERN FIELD

In the Southern gospel-music wnrld, independents remain the key players. Spring Hill is owned by gospel patriarch Bill Gaither and partners and has a roster that includes the Gaither Vocal Band, Jeff & Sheri Easter and Janet Paschal. Homeland Entertainment was started Aug. 1, 1988 by industry veteran Bill Traylor and has become a major force in the Southern gospel community, with artists such as the Speers and the Bishops. Hendersonville, Tenn.–based Daywind Music Group has also emerged as a contender in the field, launching such acts as the Steeles, Amy Lambert and the New Hinsons.

ENERGY AND ATTENTION

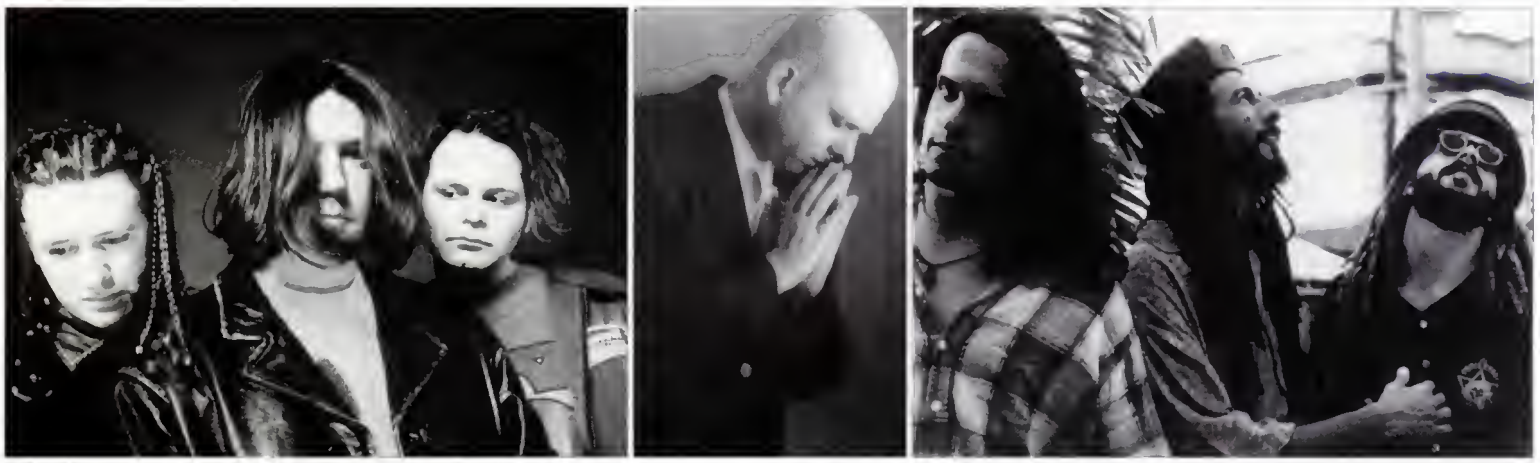
Like all labels, independents face both challenges and rewards. Among the latter are the opportunity to provide artists lots of grassroots energy and the attention of a small, focused staff. Peacock's re:think label successfully launched singer/songwriter Sarah Masen, who achieved mainstream success and has also been nominated for Best New Artist at this spring's Dove Awards, as well as receiving a nod for pop/contemporary Album Of The Year.

Michael W. Smith's Rocketown label is distributed by Word, which owns a partial interest. So Rocketown enjoys the benefits of major distribution and the advantages of being independently operated. The label's debut will be the June release of Chris Rice's "Deep Enough To Dream." Rice is a youth-retreat leader who performs for young people all over the country. Smith, Rocketown president Don Donahue and creative manager Derek Jones say their team doesn't want to change what Rice is already doing with his music; they just want to expand his audience and make more people aware of what his music has to offer.

But, for all the joys of signing and developing artists in a more

Continued on page 48

There are numerous independent record imprints in the Christian community releasing product, but if an actual tally was done, they would probably be outnumbered by independent artists who record custom albums for sale in churches and concert halls they perform in as they crisscross the country.



Actively independent: from left, Believable Picnic, Paul Q-Pek, Christafari

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Contemporary Christian Music

According to the RIAA's annual Consumer Profile, Christian music's market share increased by 38% in 1996.

A FIELD IN FLUX

Continued from page 45

success, [also] Kirk Franklin and the WOW project," he says; the latter being a multi-artist collaboration of the Word, Sparrow and Reunion labels that produced the WOW 1995 and WOW 1996 CDs/videos. "I think the WOW project played an important part in that it brought in some new consumers, and we had great general-market penetration. So those buyers who came in and bought the WOW project might have bought some nther projects which helped.

"Ynu can't discount what has happened with Jars Of Clay and Kirk Franklin. They have sold a lot of product in the general market. You stack them on top of the success we've had with Anointed and Point Of Grace last year and what Chordant had with Steven Curtis Chapman. That's where those numbers come Irom, and that expansion is a lield afire."



Forester Sisters

PAY-OFFS AND GROWING PAINS

Lundy says the past year has been a good one for the Christian music industry, and not all nl the growth has been in the general market. "From last April through December was a great sales [period] for us," he says. "We had double-digit increases in revenues in the CBA [Christian Booksellers Association] market. What I see is an overall positive response to the music that we are producing, the marketing we are doing and the touring that our artists are doing, and the high quality of product our artists are putting nut. I think it's happening because we are all working hard to get our artists more exposure, all the major companies are working hard, and I think it's paying off."

There's been growth in the Christian music industry, but there have also been growing pains. In the past year, Gaylord Entertainment purchased Word Records And Music, and most recently acquired Blanton/Harrell Entertainment, and have created Family Values Entertainment. The new division will encompass those two companies as well as Z Music Television, which is slated to undergo changes.

Zomba, which already owned Brentwood Music, bought Reunion last October Irom BMG, then purchased Benson Music Group in March from Music Entertainment Group. EMI added ForeFront tn its collection of Christian labels—which already included Sparrow and Star Song.

In the wake of the changes, several key executives in the Christian industry have lelt their posts. Reunion's longtime president Terry Hemmings, along with the majority of the Reunion stall', exited after the Zomba purchase. Reunion recently announced that Bruce Koblish will leave the Gospel Music Association and take over as president on May 5. The office had been vacant since October. Star Song Communications president Jeff Moseley departed and later surfaced as the new president of Benson after the Zomba acquisition. Also, Platinum Entertainment's purchase of Intersound caused reorganization at Intersound-owned Light Distribution and R.E.X. Music, with longtime R.E.X. chief Gavin Morkel departing.

Things remained stable at Word following its purchase by Gaylord. "I think we've found a great home," Lundy says. "I feel really comfortable with the new Gaylord ownership, and I'm really looking forward to the future... As far as the industry is concerned, it seems that with the acquisitinn ol' Benson, there are now three good, solid, substantial players in our market, not to discount the independents, because I think they have a place too."

BREATHLESS FANTASIES

Brentwood Music president/CEO Jim Van Hook says Brentwood's parent company, Zomba, has "a good attitude toward Christian music" because of the success they've enjoyed with Brentwood since its purchase three years ago, particularly with Jars Of Clay. Though there's been growth in the Christian industry, Van Hook acknowledges Christian music has never exploded the way country music did a few years ago, and that Zomba entered the market with realistic expectations. "I don't think Zomba expected it to explode," he says. "They saw it as a piece of a bigger puzzle that had solid, calculated growth. I don't think they were caught up in the breathless fantasies of the last two or three years that some others were caught up in believing it was going to be the next big thing on the block. They thought it had potential, but they weren't caught up in an overstated expectancy level."



Steven Curtis Chapman

Van Hook says he also appreciates the way Zomba has supported Christian music without making changes that would affect the content of the music. "As long as you support it with your secular deep pockets and network around the globe and leave its leadership free to be committed to its vision, then I think it works," he says. "But it's a delicate thing."

INVITING CLIMATES

While EMI and Zomba were husy acquiring labels, Warner Bros. continued nurturing Warner Alliance and Warner Resound, which launched in January 1996. Unlike Warner Alliance, which focuses mostly on the CBA market, Resound focuses heavily on the mainstream market, with product that can lind an audience in both the CBA and general markets. Resound releases include product by the Forester Sisters, Vigilantes Of Love and B.J. Thomas. Executive VP/GM Barry Landis is pleased with the progress of the label and says it's a good time for Christian artists and entrepreneurs to try their wings. "I wouldn't encourage just anybody to get into it," he comments. "But for people whn have the right understanding, it's always a good time. I don't see any shortage of penple who want to venture in, because the climate is good." ■



Word's Roland Lundy, Brentwood's Jim Van Hook, Resound's Barry Landis

INDEPENDENTS

Continued from page 46

personal atmosphere, independent labels also have to deal with the realities of marketing, distribution and securing radio airplay. Pamplin Communications president/vice chairman Gary Randall says he's been pleased at Christian radio's acceptance of independent artists. "I have been so appreciative of the way radio has embraced Jeni Varadeau," he says. "Also, Church Of Rhythm is out there doing well, and Tracy Harris is getting airplay on Christian AC statinns. We've been very fortunate, because radio is the gatekeeper of what we do."



Sarah Masen



MORE PROMOTION NEEDED

The people at Pamplin have been so pleased with their foray into the Chrisiian record industry that they recently started a new Christian label, Organic Records, headed by industry veteran Marc Whitmore. Organic's first act is the Nashville-based band Say-So.

Many of the prominent independent labels go through one of the major Christian distributors—such as Word, Chordant, Warner Christian Distribution or Brentwood, but in a market so flooded with product Irom both majors

Continued on page 50





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Contemporary Christian Music

Year-To-Date Charts

The recap in this Spotlight reflects accumulated sales, as calculated by SoundScan, for each week an album appeared on the Top Contemporary Christian chart (including those weeks when this bi-weekly chart does not appear in the magazine) from the start of the chart year, which began with the Dec. 7, 1996 issue, through the April 5 Billboard. The list offers a year-to-date glimpse of how this category is shaping up for December's Year In Music issue.

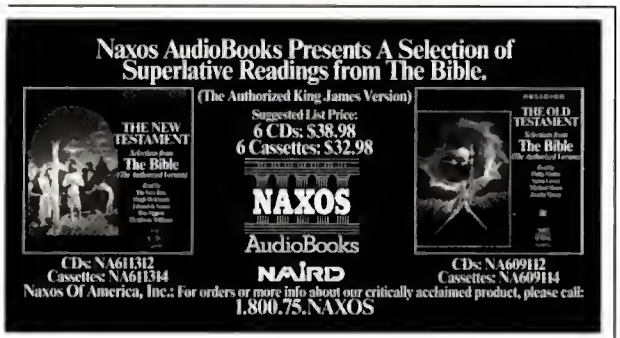
Top CONTEMPORARY Christian Albums

Pos. TITLE—Artist—Label

1 **WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS**—Various Artists—Sparrow
2 **JARS OF CLAY**—Jars Of Clay—Essential
3 **WHATCHA LOOKIN' 4**—Kirk Franklin And The Family—Gospo Centric
4 **SIGNS OF LIFE**—Steven Curtis Chapman—Sparrow
5 **JESUS FREAK**—dc Talk—Forefront
6 **LIFE LOVE & OTHER MYSTERIES**—Point Of Grace—Word
7 **THE GIFT**—Kenny Rogers—Magnatone
8 **I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS**—Andy Griffith—Sparrow
9 **TAKE ME TO YOUR LEADER**—Newsboys—Star Song
10 **EMMANUEL: A MUSICAL CELEBRATION OF THE LIFE OF CHRIST**—Various Artists—Sparrow



11 **CHRISTMAS EVE AND OTHER STORIES**—Trans-Siberian Orchestra—Lava
12 **HEAVENLY PLACE**—Jaci Velasquez—Myrrh
13 **O HOLY NIGHT!**—Sandi Patty—Word
14 **A DISTANT CALL**—Susan Ashton—Sparrow
15 **UNDER THE INFLUENCE**—Anointed—Myrrh
16 **BEAUTY FOR ASHES**—Crystal Lewis—Myrrh
17 **GREATEST HITS**—BeBe & CeCe Winans—Sparrow
18 **THE MESSAGE**—4HIM—Benson
19 **BLOOM**—Audio Adrenaline—Forefront
20 **NO GREATER SACRIFICE**—Ray Boltz—Word
21 **MORE THAN YOU KNOW**—Out Of Eden—Gotee
22 **LIFE IN GENERAL**—MXPX—Tooth & Nail
23 **THE CONCERT OF A LIFETIME**—Ray Boltz—Word
24 **GOD**—Rebecca St. James—Forefront
25 **I'LL LEAD YOU HOME**—Michael W. Smith—Reunion
26 **THIRD DAY**—Third Day—Reunion
27 **WELCOME HOME**—Ron Kenoly—Integrity
28 **R.I.O.T.**—Carman—Sparrow
29 **WHERE I STAND**—Twila Paris—Sparrow
30 **WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS**—Various Artists—Sparrow
31 **SHADES OF GRACE**—Bob Carlisle—Diadem
32 **REPEAT THE SOUNDING JOY**—Phillips, Craig & Dean—Star Song
33 **THE FIRST NOEL**—Steve Green—Sparrow
34 **THE WHOLE TRUTH**—Point Of Grace—Word
35 **FAVORITE SONG OF ALL**—The Brooklyn Tabernacle Choir—Warner Alliance
36 **AVALON**—Avalon—Sparrow
37 **TRIBUTE – THE SONGS OF ANDRAE CROUCH**—Various Artists—Warner Alliance
38 **THE REAL MEANING OF CHRISTMAS**—Various Artists—Benson
39 **BROTHERS**—Take 6—Warner Alliance
40 **DONNIE McCLURKIN**—Donnie McClurkin—Warner Alliance



INDEPENDENTS

Continued from page 48

and independents, distribution and marketing are challenges. Gotee Records president Joey Elwood says Christian labels tend to be distribution-based and could stand to be a little more promotions-oriented.

"We supply the market and try to create demand to pull those units out of the store," says Elwood. "In the general market, they create the demand and then supply the demand because they are promotions-based, and that's how they grow."



Embraced by radio: Jeni Varnadeau



Doing it himself: Steve Amerson

DO-IT-YOURSELF ETHIC

There are numerous independent record imprints in the Christian community releasing product, but if an actual tally was done, they would probably be outnumbered by independent artists who record custom albums for sale in churches and concert halls they perform in as they crisscross the country. Though there are independent acts in every genre, the Christian market probably has a higher percentage because of church audiences who support live music and purchase tapes from the artists' autograph tables. For years, Southern gospel artists have made comfortable livings from road sales, and more contemporary acts are finding there are advantages to taking their careers into their own hands.

California-based singer/songwriter Steve Amerson is an example. "I don't know how you define success, especially if you put it in the context of trying to be about ministry,...but I think I have reached a level of success in the fact that my calendar is full, in fact, too full," Amerson says. "I own six masters, all of them are paid for, and I'm paying myself a salary. The ministry is paying me a salary and some insurance, and I guess if that's being successful, then I'm guilty, because that's what I've been able to accomplish being independent."

Though he says at times it's tempting to sign with a major label, Amerson likes the advantages of being an independent "in terms of having control, being small and able to move quickly and make quick decisions; to say, 'Hey, I want to do a marketing piece focused at this group.' And boom. I do it. I don't have to go through a lot of people."

On the downside, he cites "lack of capital and sometimes not being able to get into certain events that are pretty much industry-controlled."

Even though there are disadvantages that compete with the rewards, ask anyone involved in the independent Christian music community, and they'll likely say the challenges are worth the payoffs. And as the major Christian labels are controlled by a few corporate entities, radio, retail and consumers will likely continue to look to the independents for different musical perspectives. ■



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In the SPIRIT



by Lisa Collins

ON PURPOSE: "I figure whatever anointing is on your life will speak for itself." And for **Dr. Beverly "BAM" Crawford**, that has been the ease. In the 20 years spanning her ministry, Crawford has published nearly a half-dozen books, built a congregation of 2,700 at her Inglewood, Calif.-based Bible Enrichment Fellowship, and become one of the country's most requested African-American female pastors. Now, with the release of her new album, "The King Is Coming," on Harmony Records, Crawford and her 55-member church choir, dubbed **Purpose**, are breaking new ground in gospel.

The vision Crawford has for the choir is to do it all—gospel, inspiration, contemporary. In fact, the title track is an anthem co-written by Crawford. However, it is cuts like "Perpetual Praise" and "Glory, Honor & Praise" (written for the choir by **Ron Kenoly**) that reflect what the project is really about.

The release marks the debut of Harmony Records. The label, the brainchild of **Raina Bundy**, was actually launched in December of last year, as a division of New York-based Relativity Records, known for its success with acts like **Bone Thugs-N-Harmony**.

"They saw what was happening in gospel music and approached me last year about doing something," recounts Bundy, whose previous label ventures include Fix-It Records and Lection Records.

What Bundy sincerely hopes to do is help raise the standard in gospel with acts like Crawford's Purpose as well as **Oleta Adams**, whose gospel project "Come Walk With Me"—which ships to retail June 6—will mark the label's second release. Showcases for both artists are planned for the Gospel Music Workshop's annual meet in August. Bundy has also scheduled regional listening parties throughout the country aimed at getting the support of key industry players and gospel radio announcers.

"We're off to a great start," Bundy reports. "I have never had this kind of support. [Relativity execs] are 150% behind this label, and we are fully funded. There will be videos and tour support for each artist."

Thus far, just three acts are signed to the label. Aside from Purpose and Adams, Bundy is slating **Edwin Hawkins' Seminar Mass Choir** project, recorded live last year in Dallas, for release this summer and has plans to sign three additional acts by the end of the year. Christian/gospel distribution is being handled through Chordant.

HEAVEN ON MY MIND: Atlanta International Records (AIR) execs are pleasantly surprised with the success they're experiencing with **Luther Barnes & the Sunset Jubilaires'** current release, "Heaven On My Mind," which is enjoying heavy national airplay on gospel stations across the country, with more stations coming on board.

AIR reps had been concerned about the light to moderate airplay Barnes' 18th recording, released in November, had been receiving.

"I'm surprised at the length of time it took to break this record," CEO **Alan Freeman** notes. "I knew it was a hit when we were recording it. I just can't believe it took five months to get there."

In support of the release, the label has beefed up in-store appearances and radio interviews and has launched "The Luther Barnes & The Sunset Jubilaires Heaven On My Mind Mother's Day Contest" in 20 major markets. Winning moms will receive a phone call from Barnes, dinner for two, and a bouquet of roses.

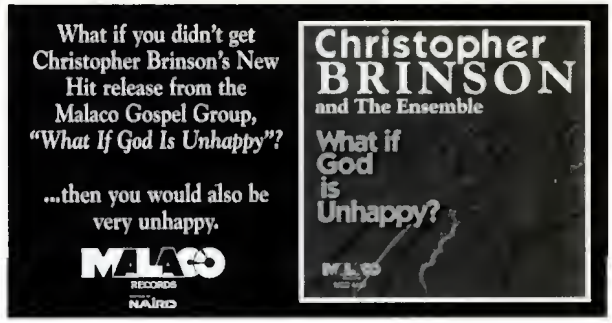


Top Gospel Albums™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	20	**SOUNDTRACK** ARISTA 18951 20 weeks at No. 1	THE PREACHER'S WIFE
2	2	51	**KIRK FRANKLIN AND THE FAMILY** ● GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
3	3	9	**T.D. JAKES** INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
4	5	9	**CARLTON PEARSON** WARNER ALLIANCE 46354 HS	LIVE AT AZUSA 2 PRECIOUS MEMORIES
5	8	24	**DONNIE MCCLURKIN** WARNER ALLIANCE 46297/WARNER BROS.	DONNIE MCCLURKIN
6	4	24	**ANOINTED** WORD 67804/EPIC HS	UNDER THE INFLUENCE
7	7	24	**BEBE & CECE WINANS** SPARROW 37048/EMI	GREATEST HITS
8	6	46	**FRED HAMMOND & RADICAL FOR CHRIST** VERITY 43046 HS	THE SPIRIT OF DAVID
(9)	17	4	**KURT CARR SINGERS** GOSPO CENTRIC 72138	NO ONE ELSE
(10)	13	50	**RICHARD SMALLWOOD WITH VISION** VERITY 43015	ADORATION: LIVE IN ATLANTA
(11)	15	8	**VARIOUS ARTISTS** CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
12	19	19	**VARIOUS ARTISTS** TRIBUTE 1087/DIADEM	CELEBRATE GOSPEL 3
(13)	17	41	**YOLANDA ADAMS** VERITY 43027	YOLANDA LIVE IN WASHINGTON
14	11	19	**CECE WINANS** SPARROW 51441	ALONE IN HIS PRESENCE
(15)	27	19	**WANDA NERO BUTLER** SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
16	16	16	**MISSISSIPPI MASS CHOIR** MALACO 6022 HS	I'LL SEE YOU IN THE RAPTURE
17	16	26	**RICKY DILLARD'S NEW GENERATION CHORALE** CRYSTAL ROSE 20129/STARSONG	WORKED IT OUT
12	14	19	**THE GEORGIA MASS CHOIR** SAVOY 7123	GREATEST HITS
19	24	7	**VARIOUS ARTISTS** VERITY 43019	VERITY RECORDS LIVE AT THE APOLLO
20	22	44	**RON WINANS PRESENTS FAMILY & FRIENDS** SELAH 33205	FAMILY & FRIENDS IV
21	19	24	**MIGHTY CLOUDS OF JOY** INTERSOUND 9226	LIVE IN CHARLESTON
22	20	60	**V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR** VERITY 43014 HS	STAND!
28	25	37	**BRODERICK RICE** BORN AGAIN 1010	TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE
(24)	RE-ENTRY		**LOS ANGELES VOICES OF WATTS** HOLYROLLER 4224	POWER
(25)	RE-ENTRY		**KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR** BORN AGAIN 1013	SO WONDERFUL
26	21	27	**HELEN BAYLOR** WORD 67803/EPIC	LOVE BROUGHT ME BACK
27	33	58	**REV. CLAY EVANS** MEEK 3995	I'VE GOT A TESTIMONY
28	29	13	**STEVE MIDDLETON & UNITY & PRAISE** PARADISE/TYSCOT 161218/CGI	PRAISES FROM THE SOUL
29	37	41	**COMMISSIONED** VERITY 43059 HS	IRREPLACEABLE LOVE
30	35	29	**THE WILLIAMS SISTERS** FIRST LITE 4003	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
31	30	68	**CARLTON PEARSON** WARNER ALLIANCE 46006	LIVE AT AZUSA
(32)	RE-ENTRY		**THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR** CRYSTAL ROSE 20108/STARSONG	TWINNIE CLARK TERRELL PRESENTS THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR
33	23	2	**KEITH BROOKS & NEW CREATION** JAG 0002	EVERLASTING LOVE
34	32	5	**TRI-STATE MASS CHOIR III** PARADISE 165249/CGI	BIND ME CLOSER
35	39	93	**YOLANDA ADAMS** VERITY 43025	MORE THAN A MELODY
36	34	4	**LUTHER BARNES & THE SUNSET JUBILAIRES** ATLANTA INT L 10219	HEAVEN ON MY MIND
(37)	RE-ENTRY		**MEN OF STANDARD** MUSCLE SHOALS 8013/MALACO	MEN OF STANDARD
38	26	11	**BISHOP RONALO E. BROWN** SUMG GOSPEL 9600	LIVE! HAVING GOOD OLD FASHIONED CHURCH
39	31	15	**COLORADO MASS CHOIR** VERITY 43056	WATCH GOD MOVE
40	40	90	**DONALO LAWRENCE AND THE TRI-CITY SINGERS** [illegible] HS	BIBLE STORIES

(RE) Reviving with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker titles. © 1997, Billboard/BPI Communications



MCA Profits Under Renzer's Reign

1st Year Brings Chart Highs, Interscope Deal

■ BY IRV LICHTMAN

NEW YORK—One of David Renzer's first-anniversary presents as president of MCA Music Worldwide is a corporate record-setting 11 entries on Billboard's Hot 100 chart.

This success is but one of a number of reasons why Renzer is celebrating a happy first year at the company, having arrived there from a decade at Zomba Music in New York as its U.S. chief.

Now based in Los Angeles, Renzer projects that by June 30, the end of the fiscal year for all MCA/Universal units, MCA Music Publishing revenues will show a net publisher share gain of 35%, while profits will prove similarly impressive (Renzer declines to break out results in dollar terms).

Synchronization dollars, by which MCA Music places songs in film, TV, and ad jingle projects, are running 40% ahead of the last fiscal period, Renzer adds.

While Renzer snd his staff have moved in a number of acquisition areas, Renzer says he's gotten a first-year corporate birthday present with the long-expected finalization of the company's acquisition of the hot Interscope music publishing arm of Interscope Records.

The Interscope Music deal brings to the MCA Music copyright fold such talents as No Doubt and writer Tommy Sims. (Sims, Wayne Kilpatrick, and Gordon Kennedy co-wrote this year's Grammy song of the year, "Change The World").

Other signings MCA Music has made include the Toadies, writer/producer Brian Morgan, and copyrights recorded by Amy Grant, Wynonna, and SWV. MCA Music's association with sward winners was dramatically enhanced with an Oscar for "You Must Love Me," the new song written by Andrew Lloyd Webber and Tim Rice for the Madonna-starred film version of "Evita."

Interscope Music, which no longer has its own president, will continue to use the services of its former president, Ronnie Vance, who is now heading up soundtrack placements and will be a consultant to MCA Music for publishing matters.

As he opened up the Latin field for Zomba during his last few years there, Renzer's first year at MCA Music saw the realization of the company's first Latin section under VP of Latin Music Ivan Alvarez, who shifted operations from New York to new MCA Music offices in Miami. In addition, Peter Rodriguez will run MCA Music's new operation in San Antonio, Texas, a location that Renzer says is a first for a multinational publisher.



RENZER

Under Alvarez's aegis, MCA Music has just closed on a deal to buy the San Antonio-based Tejano publishing catalog of Manny Records. Renzer notes that EMI has acquired the Manny masters, which he says will greatly expand the label's consumer base.

Alvarez further notes that since opening the Latin section, MCA Music has acquired more than 2,000 Spanish-language works, including signings of individual artists and groups. They include Enrique Iglesias (in most territories outside the U.S.), Alejandro Lerner, Roberto Morales, Aterciopelados, King Chango, Rosana, Armando Larrinaga, Jose Manuel Figueroa, Los Visitantes, Ramsey, and MC Skeey.

"This is shaping up to be a major year for MCA Music and should see the release of the follow-up album by Alanis Morissette, to be co-written and co-produced by MCA Music's own Glen Ballard," says Renzer. MCA controlled publishing of all tracks on Morissette's first album, which has sold more than 15 million units globally.

ALL IN THE FAMILY

Renzer adds that one of his first-year goals was to energize new opportunities in "his own family." MCA Music's sister labels, film, TV and concert compsnies include Universal Music Group labels MCA Records, MCA Records Nashville, GRP, Geffen, Interscope, Universal, Rising Tide, and Hip-O.

"We've made more deals within the family than ever before," says Renzer, adding that the scope of this endeavor is a "full-time job in itself." Signings have included Live, Jahborn Jahmal (co-writer with Erykah Badu), Goldfinger, Reel Fish, Nonchalant, the Nixons, Merril Bainbridge, New Edition, Mary J. Blige, and Big House.

On the other hand, Renzer says MCA Music has a strong image outside of its family ties. He adds thst one result of "going head-to-head with other multinational publishers" is the signing worldwide of act White Town (Chrysalis/EM1), currently hot on the charts in Europe. The act's "Your Woman" is No. 25 on the Hot 100 Singles chart this issue.

Ahroad, Paul Connolly, managing director of MCA's U.K. unit, has made worldwide ties with the likes of Smashing Pu.npkins, Nine Inch Nails, Soundgarden, and White Town. Chemical, Renzer further notes, has made a "six figure" ad deal in Europe for Pirelli Tires.

Renzer also says that John Brands, senior VP of international, based in London, has added important arrangements, including worldwide ties with the publishing division of Epitaph Records and the group No Effect.

MCA Music's physical plant is also changed under Renzer. "We've just completed a 24-track studio in Los Angeles that's fully equipped with a master-type facility in which MCA plsns to develop artists and bands as well as work with its sister record labels to develop projects," he says. MCA has also renovated its offices in New York and recently moved into its new building in Nashville, the former studio and offices of Ronnie Milsap.

Among major staff changes made by Renzer have been the appointments of Steven Finfer, a lawyer and former manager and label executive, to run the New York office; Mike Sammis as CFO based in Los Angeles; and senior VP of film and TV music Scott James. Ed Arrow, head of copyright, is also located in Los Angeles. Another key New York staffer brought in by Renzer is Ed Razzano, a former ad-agency executive, who is manager of creative services and reports to James.

Overall, Renzer says he's heefed up the staff so that its worldwide roster is about 170, 70 of which are located in Los Angeles and 10 in New York.

Renzer says he now has a markedly different role at MCA Music than he had at Zomba Music. "At Zomba, I was responsible for the U.S. market, but now I've got the challenge of dealing with people around the world. I've got to be more aware of international publishing issues and their impact on publishing, such as Mexico's new copyright laws."

"HELP!"

Over a period of twelve years I have composed over 80 songs and incorporated them in 4 plays. 35 of the songs can be sung independently of the plays. Their themes vary and may be classified as romantic, religious, humorous and slightly satirical. They are "musical" and tuneful and I sincerely believe they are worthy of being sung by recognized accomplished singers. I am a South African living thousands of miles from the musical and theatrical world and consequently searching for:

1. A soprano and tenor with experience and recognized professional repute to listen to the tapes and lyrics with a view to singing them publicly.
2. A recording company.
3. A theatrical company to read and listen to the musical plays with a view to their production of the stage.

Will anyone interested contact me.

PETER DE VRIES

(From the United Kingdom) Tel: 0027-11-823-3628 Fax: 0027-11-892-1658

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P.O. Box 1012 • Boksburg 1460 • South Africa

NO.1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

CAN'T NOBODY HOLD ME DOWN • Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Sugarhill/BMI, Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP

HOT COUNTRY SINGLES & TRACKS

ONE NIGHT AT A TIME • Earl Bud Lee, Eddy Kilgallon, Roger Cook • EMI Blackwood/BMI, Golly Rogers/BMI, Song Island/BMI, Life's A Pitch/ASCAP, Neon Sky/ASCAP, Hipp Row/ASCAP

HOT R&B SINGLES

HYPNOTISE • Christopher Wallace, Sean "Puffy" Combs, Deric Angelettie, Ron Lawrence, Andy Armer, Randy Badazz, Ricky Walters, Douglas Davis • Big Poppa/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Mystery System/BMI, Almo/ASCAP, Badazz/ASCAP, Danica/BMI, Entertaining/BMI

HOT RAP SINGLES

HYPNOTISE • Christopher Wallace, Sean "Puffy" Combs, Deric Angelettie, Ron Lawrence, Andy Armer, Randy Badazz, Ricky Walters, Douglas Davis • Big Poppa/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Mystery System/BMI, Almo/ASCAP, Badazz/ASCAP, Danica/BMI, Entertaining/BMI

HOT LATIN TRACKS

YA ME VOY PARA SIEMPRE • Jose Vaca Flores • EMI Blackwood/BMI

Ira's Non-Gershwin Partners Highlighted; L&S' New Int'l Ties

IRA & FRED & OTHERS: Even for show music aficionados, it must be difficult to grasp that lyricist **Ira Gershwin** had 62 collaborators, including, of course, his brother **George**. But the most surprising of his co-authors is none other than **Frederic Chopin**.

Yes, back in 1923, a planned show that never was mounted had Ira writing words to melodies posthumously provided by the great 19th-century composer. One lyric was set to a lovely, passionate Chopin étude, the same tune of which, with another lyric, would well serve singer **Jo Stafford** decades later.

Gershwin's version was called "My All," a song that would say it all as a vow of love to be sung while a bride walks down the aisle.

Gershwin's Chopin connection and other entertaining insights about the Gershwin legacy were the subject of a third and final "Ira Gershwin At 100" tribute April 8-9 at New York's Weill Recital Hall.

Words & Music™

by Irv Lichtman

The idea this time around was to present songs whose melodies came from writers other than George, and that's where Chopin comes in.

Ira, even during the Gershwin brothers' peak years, wrote songs with the likes of **Harold Arlen**, **Vernon Duke**, **Jerome Meyer**, and **Philip Charig**, even writing with fellow lyricist **E.Y. Harburg**. After George's death in 1937, the composers included Arlen, **Jerome Kern**, **Kurt Weill**, **Arthur Schwartz**, **Harry Warren**, and **Burton Lane**.

And thanks to a wonderful cast of singers—**Anna Bergman**, **Kurt Ollmann**, and **Jeanne Lehman**—and pianist **Steven Blier**, who, with great enthusiasm, put some of the material in historical context, it was an enchanting, civilized event, mirroring the other Weill Recital Hall tributes.

In total, 23 songs without George's tunes were presented. In truth, perhaps two or three—especially "I Can't Get Started," with a melody by Duke—are familiar to most audiences. That doesn't necessarily mean lesser quality, only lesser-known works, a factor that made the evening one of exciting discovery.

As an encore, each performer sang a song Ira wrote with George. Their continued popularity is not in doubt: "Someone To Watch Over Me," "I've Got A Crush On You," and "I Got Rhythm." For the most part, for Ira, that was where the real action was!

NEW TIES THAT BIND: Leiber & Stoller Music, the repository for the great majority of songs written by **Jerry Leiber** and **Mike Stoller**, along with works written by others, has realigned its international subpublishing ties, according to **Randy Poe**, president of the Los Angeles-based company.

The following are the new Leiber & Stoller ties: Rondor Music, U.K., Eire, the Benelux, Australia, New Zealand; Melodie der Welt, Germany, Austria, Switzerland; La Bionda Music, Italy; Fujipacific, Japan; Galaxia Musical, Mexico; Clippers Ediciones Musicales, Spain, Portugal; and Media Men Group, Israel.

For other territories, according to Poe, expect announcements in the next few weeks. "We spent well over a year researching and visiting with subpublishers around the world," he says, "and I've got more than 150,000 frequent-flyer miles to prove it."

P'GRAM/WILLIAMS DEAL: PolyGram Music has acquired co-ownership in the catalog of writer/artist **Jerry Lynn Williams**, whose works have been covered by **Eric Clapton**, **B.B. King**, **Ron Wood** of the **Rolling Stones**, **Delbert McClinton**, **Bonnie Raitt**, **Roy Orbison**, and **Clint Black**. PolyGram will co-own and co-administer the catalog with Hamstein Publishing Co. His latest album, featuring several leading rock artists, is "The Peacemaker."

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. **Bush**, "Razorblade Suitcase."
2. **Metallica**, "Load."
3. **Guns N' Roses**, "Guns N' Roses Complete."
4. **Dave Matthews Band**, "Crash."
5. "The Schoolhouse Rock Songbook."

Producer Dudgeon's Flair Felt Beyond His Elton Classics

■ BY BEN CROMER

In 1969, DJM Records hired Gus Dudgeon to produce the second album by a struggling pianist and songwriter who did sessions to make ends meet: Elton John.

"He saw himself as a songwriter," Dudgeon recalls. "I was primarily commissioned to do the 'Elton John' album as sort of a glamorous demo. We cut the album in a week, and I never stopped grinning from beginning to end because it all fell into place so brilliantly."

With such tracks as "Your Song," "Take Me To The Pilot," and "Sixty Years On," the "Elton John" album was the start of a fruitful partnership that resulted in a multitude of classic singles in the '70s: "Rocket Man," "Daniel," "Saturday Night's Alright For Fighting," "Goodbye Yellow Brick Road," "Don't Let The Sun Go Down On Me," "Someone Saved My Life Tonight," and "Sorry Seems To Be The Hardest Word," among them.

"Once Elton had done what he had to do, which was play the piano and sing, he left," Dudgeon explains, adding that John gave him complete freedom to craft the finished tracks. "Whatever you hear on the records that's over and above the essential construction of the song is down to myself and whoever else was working in the studio.

"I also used to dub things onto the record that he actually didn't hear until the record came out," adds Dudgeon mischievously. "It became a bit of a game. 'I Think I'm Gonna Kill Myself' wound up with a tap dancer on it," he says with a laugh.

Born September 30, 1942, in Surrey, England, Dudgeon started his career in the early '60s as a "tea boy" at the original Olympic Studios in London before landing at Decca Records' studios in West Hampstead, London. At Decca, Dudgeon engineered the Zombies' classic "She's Not There," a task given to him when the first engineer was unable to complete the session.

"The producer [Ken Jones] just turned around and said, 'Right, it's time for you to take over.' I wound up continuing to do all their sessions after that. As an engineer, that was my first No. 1 hit."

Dudgeon also was responsible for engineering one of the groundbreaking albums of the '60s: "John Mayall With Eric Clapton: Blues Breakers." Dudgeon went on to engineer a number of other Mike Vernon-produced recordings for Decca, including discs by Ten Years After and Savoy Brown.

"I never really classified myself as a great engineer. I just loved music," Dudgeon says, adding that he really wanted to become a producer. "I was interested in the construction of songs and the combination of sounds" of different instruments, he says.

PRO FILE

Dudgeon's first production job was an album for EMI by Zoot Money's Big Roll Band, a group that included future members of the Animals and Police guitarist Andy Summers. Dudgeon became an independent producer in 1968, working with such acts as Ralph McTell, the Strawhs, and the Bonzo Dog Do Dah Band, the legendary musical comedy troupe that included Neil Innes and "Legs" Larry Smith. He also produced David Bowie's epic 1968 single "Space Oddity."

After the "Elton John" album in 1970, Dudgeon produced "Tumbleweed Connection" and "Madman Across The Water," albums that demonstrated Dudgeon's ability to reveal the drama in John's music on such tracks as "Burn Down The Mission," "Tiny Dancer," and "Madman Across The Water."

By 1972, John was making so much money that he began to work offshore for tax purposes, so Dudgeon moved recording to a studio in France, the Chateau, for "Honky Chateau," "Don't Shoot Me, I'm Only The Piano Player," and "Goodbye Yellow Brick Road."

Dudgeon says John was so prolific he needed only five days to write music for an album. "He would arrive five days before anyone else and write all the songs," Dudgeon recalls. Moreover, Dudgeon points out that "Goodbye Yellow Brick Road" was started in Jamaica but was moved to France because the Jamaican studio was deemed inadequate. In the meantime, John had written a second album's worth of material.

"The only reason 'Yellow Brick Road' became a double was simply because of the disaster in Jamaica, otherwise we'd have done a single album," Dudgeon muses.

When Dudgeon and John parted company in the late '70s, Dudgeon intended to work on a variety of projects. However, he first had to convince potential clients that he was not one-dimensional.

"We all get pigeonholed," Dudgeon says. "When I quit working with Elton, all I got offered to work with were piano players."

Eventually, Dudgeon hit the charts with "Fool If You Think It's Over" by Chris Rea and "Run For Home" by Lindisfarne. He also produced albums by Elkie Brooks, Audience, and XTC. In the '80s he built Sol Studios, now owned by Jimmy Page.

Dudgeon's recent productions include a 1997 European release by veteran Danish pop/country singer Henning Staerk for BMG Ariola, "Somewhere Someone's Falling In Love," a project that includes master guitarist Jerry Donahue. "It's five great musicians doing 10 great songs," Dudgeon says proudly.

Moreover, Dudgeon is working on a tribute album to the Bonzo Dog Do Dah Band that will include George Harrison and Ringo Starr. "We're doing a demo of 'Jollity Farm' with Ringo on vocals and George playing ukulele," says Dudgeon.

Dudgeon's success in finding good songs and fostering great performances has been his hallmark for 30 years, enabling him to move effortlessly from rock and pop to country and blues. "I love musicians and I love great songwriters," Dudgeon explains. "To me they are the lifeblood of the whole thing."

Studio, Label Entrepreneur Gabe Wiener, 27, Dies

NEW YORK—Gabe Wiener, one of the recording industry's most accomplished and most promising talents, died April 9 at the age of 27. The cause of death was unofficially listed as a heart attack.

Wiener was on the verge of moving his Quintessential Sound Inc. (QSI) recording/mastering complex from 1600 Broadway here to a site at 511 W. 54th St. Groundbreaking was scheduled to begin this month to add four floors to the two-story building on West 54th Street. He had hired the Walters-Storyk Design Group to oversee the project.

In addition to operating the high-end QSI, Wiener presided over the PGM, PGM Ars Nova, PGM Retrospect, and PGM Concorde record labels, which specialize in recordings of early music.

In what is believed to be one of the last photographs taken of him, Wiener, far right, posed with a group of industry professionals at the recent Audio Engineering Society Convention in Munich. Shown, from left, are Anthony Morris of AGM Digital; Ludwig "Stevie" Coss and Martin Bohm of Vienna studio MG Sound; Marsh Katagiri of Sanken Microphones; Chris Stone, CEO of the Los Angeles-based World Studio Group; Jim Pace of Audio Intervisual Design in Los Angeles; Bernard Fring of Brainstorm Electronics of Belgium; and producer/engineer George Massenburg, head of L.A.-based GML Inc.

Wiener is survived by his parents, Michael and Zena Wiener, and his sister, Jennifer.

PAUL VERNA



PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 19, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT TOP 40	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	CAN'T NOBODY HOLD ME DOWN Puff Daddy (Feat. Mase)/ Carlos Broady, Nashiem Myrick, Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	IN MY BED Dru Hill/ Daryl Simmons (Island)	RUMOR HAS IT Clay Walker/ J. Stroud, C. Walker (Giant/Reprise)	YOU WERE MEANT FOR ME Jewel/ Ben Keith, Peter Collins (Atlantic)	PRECIOUS DECLARATION Collective Soul/ Ed Roland (Atlantic)
RECORDING STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Doug Wilson, Michael Patterson, Lane Craven	SILENT SOUND STUDIOS (Atlanta, GA) Thom "TK" Kidd	LOUD RECORDING (Nashville, TN) Julian King	BEARSVILLE STUDIOS/ SOUNDSTAGE (Bearsville, NY/Nashville, TN) Chris Shaw	HOUSE OF BLUES (Memphis, TN) Greg Archilla
RECORDING CONSOLE(S)	SSL G Series	SSL 4064G	SSL 4000E	Neve BD88/SSL 6000E with G series computer/ SSL J9D00	SSL G Series
RECORDER(S)	JV 1080	Studer A820/A827	Mitsubishi X8S0	Studer AB00 MKIII/ Sony 3348/Studer DB27	Protools DA88
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 499/Sony 1416	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Lane Craven	SILENT SOUND STUDIOS (Atlanta, GA) Jon Gass	LOUD RECORDING (Nashville, TN) Julian King	EMERALD STUDIOS (Nashville, TN) Joe Baldridge	LARABEE (Los Angeles, CA) Greg Archilla
CONSOLE(S)	SSL G Series	SSL 4064G	SSL 4000E	SSL G+ with Ultimation	SSL 9000J
RECORDER(S)	JV 1D80	Studer A820/A827	Mitsubishi X850	Studer A800	Studer A827
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 499/Studer A820/BASF 46B	Ampex 499
MASTERING Engineer	HIT FACTORY Carlton Batts	HIT FACTORY Chris Gehringer	MASTERFONICS Glenn Meadows	GATEWAY STUDIOS Bob Ludwig	PRECISION MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	PDO-HTM	WEA	WEA	WEA

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Garnett Marks 5 Years At IFPI

Piracy, Technology Remain Priorities

■ BY JEFF CLARK-MEADS

LONDON—Nic Garnett is a man with a mission.

As the corporate face of the international record industry, he says he feels as strongly today about the issues facing him as he did when he first took over as director general of the International Federstion of the Phonographic Industry (IFPI) five years ago.

However, despite his inward passion, Garnett is not a man who has a reputation for showing his emotion to the world at large. Famous for his public restraint and overt equilibrium, he is, by his own admission, more likely to be thinking through a plan tban first through the door on an anti-piracy raid; he is a man more Jean-Luc Picard than Lieutenant Worf.

"I like to establish focus and establish priorities," says the executive from his central London office, five floors above Piccadilly Circus. "I like to analyze things so that we are not missing the point."



GARNETT

On the fifth anniversary of his tenure at the helm of the international record industry association, the jazz-loving, record-collecting Garnett is breaking a lifetime babit in talking about himself. "I'm always more comfortable discussing an issue than discussing how I feel."

His love of the heart of the matter above matters of the heart has, though, earned him a respect for a clarity of view.

Garnett's analytical abilities were most highly praised in the wake of the World Intellectual Property Organisation conference at the end of last year (Billboard, Dec. 14, 1996). The meeting produced two documents central to the protection of labels' rights in the digital age, and Garnett's legal expertise and political acumen were seen as highly significant in ensuring their approval by the conference in the face of well-orchestrated and well-financed opposition from global telecommunications companies.

Garnett himself sees these treaties, the most significant of which is known as "The New Instrument," as one of the three most important developments of his years in office.

The other two issues he defines as the growth in excess CD-manufacturing capacity, particularly in Southeast Asia (Billboard, April 12), and the slower-than-anticipated development of the information superhighway.

"When I took over in March 1992, we were talking then about the 'Brave New World' of the information society and how it was going to revolutionize everything," says Garnett. "Now here we are five years later still talking about what it's going to do.

"It's still somewhere up the road. In fact, we're spending more time on the implications of technological developments like DVD."

Regarding the overcapacity in CD manufacturing, Garnett states, "My impression is that the equipment manufacturers have targeted places like China—and there is now no practical reason why they should not target other parts of the world like Eastern Europe and Latin America. We're going to take a much more aggressive line with the equipment manufacturers."

Controlling the overprovision of CD manufacturing capacity—a factor that, in IFPI's estimation, is directly related to the production of unlicensed discs—was high on the agenda for the organi-

(Continued on next page)

Spain's 1st Music Awards Met With Mixed Reviews

■ BY HOWELL LLEWELLYN

MADRID—Rosana, the undoubted revelation of Spain's 1996 music scene, was the main winner at this country's first music awards—a show that has had a mixed reception.



ROSANA

While the organizers of probably the single-most important event in the history of Spain's music industry claimed it as a great success, many insiders expressed surprise at some of the nominees and winners at the April 10 show.

However, singer/songwriter Rosana, who won three of the six categories for which she was nominated out of the total 17 awards, had her success rooted in popular acclaim. The categories in which she triumphed were new artist, new songwriter, and pop/rock album for "Lunas Rotas" (Broken Moons).

Though she was completely unknown and bad never played live in front of more than 80 people when MCA, now Universal Music, released "Lunas Rotas," her debut album, last June, the set has since sold more than 750,000 units in Spain and has never left the top six in the charts. The album was recently released in 30 countries, including the U.S., and has already sold 115,000 units outside Spain, says Universal.

The first Spanish Music Awards was organized by local authors' society SGAE, the world's fifth largest group with 40,000 members, and the performing artists' association A1E amid a wave of optimism in the industry following record sound carrier sales figures in 1996.

The ceremony was carried live by the Cadena radio network and, two hours later, by national TV station Tele 5.

Unlike the Echo or Brit Awards, the SGAE/A1E prizes are for Spanish musicians only, with the exception of a Latino award, whose first winner was Gloria Estefan. The principle aim is to promote Spanish music abroad, and,

(Continued on next page)

PolyGram Execs Delaney, Allen Traverse Globe

■ BY ADAM WHITE

LONDON—Two new international postings at PolyGram are separated by 10,000 miles but underpinned by the company's willingness to seek out and promote executive talent from anywhere in its world.

Tim Delaney is relocating from Sydney to London to serve as VP of international marketing at PolyGram Continental Europe, a new post. Since 1993, he has been managing director of Mercury Records Australia.

Delaney's successor is Mike Allen, currently VP of international marketing at PolyGram's London-based international marketing/operations (IMO) division (Billboard Bulletin, April 15).

Allen follows in the footsteps of such seasoned British music executives as Paul Russell, Rupert Perry, Peter Jamieson, and Tim Read, for whom postings to Australia provided early career experience as heads of operating companies. "There's been a healtby industry track record of U.K. executives coming here," says Paul Dickson, managing director of music operations for PolyGram Australia. "Paul Russell cut his teeth here in the early '80s, for example, and I worked for him then." (Russell is now president of Sony Music Europe.)

Allen has served in PolyGram's IMO unit in London for the past five years, after tending the international interests of two U.K. labels, Chrysalis and Charisma. He will relocate to Sydney in June, and his

(Continued on page 77)

Tic Tac Toe Threatened With Loss Of Name

Agency Says German Act's Rep Is Harming Its Business

■ BY WOLFGANG SPAHR

HAMBURG—The most popular pop act in Germany is faced witb the prospect of losing its name.

Tic Tac Toe, the all-female trio signed to BMG Ariola Hamburg, will be forced to find a new moniker if a Hamburg media agency of the same name, which argues that negative press coverage is jeopardizing its business, has its way (Billboard Bulletin, April 16).



TIC TAC TOE

The band is able to operate as Tic Tac Toe because of an agreement the agency signed with BMG Ariola Hamburg. However, German media have been reporting that the three band members—Jazzy, Ricky, and Lee—are in fact much older than they admitted and that Lee's past, the papers claim, contains a number of controversial elements.

But Eckart Gundel, managing director of BMG Ariola Hamburg, insists that the contract with the Tic Tac Toe agency is binding and says he is adamant that the group has no intention of relinquishing its name.

Tic Tac Toe, produced by Boerger, has become the most successful German act in years. A German precursor of Spice Girls, Tic Tac Toe has become a million-selling group with such cheeky songs as "Leck Mich Am A. B. Zeh" (You Can Kiss My Ass), "Ich Find' Dich Scheisse" (I Hate Your Guts), and "Verpiss' Dich" (Get The Hell Outta Here). The current single, "Warum" (Why), which tells the story of the death of a girl addicted to drugs, has been No. 1 on the singles charts for four weeks, with sales of more than 700,000 units, according to BMG.

Despite the recent negative publicity, Tic Tac Toe fever remains unabated. The group's self-titled first album has been in the top 10 for 50 weeks, with sales of more than 900,000 units, according to BMG. The second album, "Klappe Die 2te" (Second Take), which BMG Ariola Hamburg has slated for release Monday (21), has already attracted advance retail orders of more than 300,000 units, according to the label. "Scheisse" and "Verpiss' Dich" sold 520,000 and 800,000 units, respectively. With sales of more than 40,000 tickets, the current Tic Tac Toe tour is sold out.

Gundel says that the considerable marketing and promotion investments made by the company after signing Tic Tac Toe in August 1995 to break it as quickly as possible have paid off, giving the entire record retail industry new stimulus.

"Over the last few weeks, it bas become evident that with their honest songs, Tic Tac Toe have captured young people's imagination," he says. "Thanks to a long-term contract with the group, it will be possible to extend their success throughout the entire German-speaking region."

newsline...

PETER BAMFORD, the man responsible for the commercial direction of U.S. retail chain the Wall, is to leave parent company W H Smith Group (Billboard Bulletin, April 15). British-based Smith announced April 11 that Bamford, managing director of W H Smith Retail, was stepping down as a director of the Smith group with immediate effect. Smith chairman Jeremy Hardie says in a statement thst Bamford is leaving "on an amicable basis to develop his career elsewhere." Bamford's departure is part of a package of changes at Smith that will also see Richard Handover, former managing director of U.K. music chain Our Price, head a new logistics and distribution arm for the Smith group.

THE COUNTRY Music Assn. (CMA) has appointed Jan Garich as its representative for Germany, Switzerland, and Austria as part of the organization's expanded international presence. Garich, a former GM/product management at EM1 Electrola in Cologne, Germany, is CMA's first full-time representative in the German-speaking territories.

MTV Regionalization To Enhance Italian Service

This story was prepared by Jeff Clark-Meads in London and Marc Dezzani in Rome.

MTV Europe is to be seen virtually around the clock in Italy from Sept. 1 as part of the channel's regionalization policy. The next step in that initiative, says Brent Hansen, president and chief executive of MTV Networks Europe, is to give the U.K. its own signal.

Italy is the only country in MTV Europe's Southern region; the station's programming there will, from September, be broadcast terrestrially 23 hours a day hy tele-shopping network Rete A. The move will also enhsnce MTV's distribution to cover the whole of Italy.

MTV is currently available in Italy via pay-TV network Telepiu, which carries the station for four hours each afternoon and seven hours overnight. New legislation in Italy means Telepiù soon will have to ahandon its terrestrial frequency for purely satellite and cable distribution.

Hansen says MTV's expanded presence in Italy will give the station a hugely increased capacity to "explore many new progrsmming initiatives for Italy."

He notes MTV began the process of regionalization because of tbe increased ability it gives the station to tailor programming to hetter reflect the taste of viewers in any given region. Of what this means for Italy, he comments, "We'll be playing much more music and focusing on the core of what MTV is about."

Being ahle to achieve that focus in Italy has not been straightforward, Hansen says. "Italy is a difficult market. It's crucial that we have distribution that's seen to be a player because there are so many channels there."



MTV's activities in Italy will be overseen by newly appointed Southern region managing director Antonio Campo Dell'Orto, who joins the company from Italian terrestrial broadcaster Canale 5.

Dell'Orto says that locally produced programming will remain at four to five hours a day when the distrihution switch is made in September, though Hansen states that this total will grow rapidly.

Dell'Orto comments, "I want to create a network that will become a point of reference for young people.

"Music will always remain the heart of MTV's Italian programming, hut we also want to develop other programming and youth themes suoh as travel and sport."

Hansen says his next priority is creating a similar service for the U.K., which will be split out from MTV Europe's Northern service.

The annual MTV Europe Music Awards will be held Nov. 6 in Rotterdam's Ahoy Stadium in the Netherlands. Spice Girls and U2 have been booked to appear, according to the company.

SPAIN'S FIRST MUSIC AWARDS MET WITH MIXED REVIEWS

(Continued from preceding page)

later this year, SGAE and AIE plan to set up Spain's first Academy of Music, which will from next year organize the award ceremony as an independent body (Biliboard, Feb. 8).

Observers suggest that, in this first edition of the show, some of the nominations were inappropriate to their category, that some winners were virtually inactive in 1996, and that rock was almost absent from the event.

Critics say that singer Carlos Cano, who won the traditional folk award, has never before been perceived as a folk artist. They also note that the classical music award went to the Benedictine Choir of the Santo Domingo De Silos monastery, whose Gregorian chants found worldwide success in 1993-94, and that rock music was merely glimpsed with the video award won by Mikel Clemente for Extremoduro's single "So Payaso."

Perhaps the greatest surprise was the failure of Los Del Rio's worldwide smash hit single, "Macarena," to win the international event honor. Ironically for an event that is looking toward the 21st century, the award went to a series of concerts that marked last year's 50th anniversary of the death of classical music composer Manuel de Falla.

The world's premiere flamenco guitarist, Paco de Lucía, without a record in 1996, won the flamenco artist award at the expense of dynamic teenage newcomer Niña Pastori, but Pastori's main songwriter, Paco Ortega, won the flamenco author award.

Luz, the top-selling female singer for the past 15 years, won the pop/rock award, veteran singer/songwriter Joaquín Sabina took the pop/rock author prize, and flamenco-salsa stalwarts Ketama won the pop/rock song award against two Rosana nominations with "No Estamos Lokos."

A special honorary award for his contribution to music went to another veteran singer/songwriter, Joan Manuel Serrat, who, as he received his award, said he was more nervous about the soccer game being played between his home city team, Barcelona, and Italy's Fiorentina. "And don't think this award means early retirement," joked the 54-year-old. "It will give me more strength to carry on."

Retirement is a likelihood for aging, frail, and blind-from-birth jazz pianist Tete Montoliú, who won the strange category of jazz/new age.

SGAE executive president Teddy Bautista, the industry's main mover and shaker, said immediately after the ceremony that "it went much better than I thought, and everybody now knows thia is a permanent annual event.

"For the first time ever, the Spanish music industry is saying, 'Look, we exist.' "

AIE president Luis Cobos said the important thing was the nomination of many young artists.

Event organizer Carlos López, who on May I becomes director of BMG Ariola Spain, said before the event that the most positive feature of the nominations was the number of female artists included. "They have always been relegated to second position, but now they are triumphant," he said, "because women have a special sensibility that they can transmit very well."

This, in part, explains the unprecedented success of Rosana, whose concert public is, in the overwhelming majority, made up of teenage girls. López added that the awards ceremony was important to make people see that "there are many musicians who dedicate their lives and efforts to the world of cultural creativity."

Rosana, who showcased her album in Italy just 48 hours before the ceremony, said, "These prizes mean that I'll sleep a little easier at night. My lifelong maestro is Serrat, and I was more nervous when he received his award than when I won mine."

Among the artists who performed at the ceremony were Miguel Bosé with Rosario, Javier Alvarez with Pedro Guerra, Rosana singing a Ketama song, Galician bagpipe player Carlos Nuñez with Basque accordionist Kepa Junkera and flamenco guitarist Juan Cañizares, Pastori, and rock veteran Rosendo.

The majors and many indie labels grouped in the AFYVE organization will have their first music awards ceremony in October or November, underlining the industry's optimism. PolyGram Spain president Paco Bestard was at the SGAE/AIE ceremony, and he said, "This is great, and I welcome the SGAE/AIE initiative, although my dream is that eventually we can combine and have one big Spanish music industry award ceremony."

The winners were voted on by the 3,500 music-related members of SGAE and the 4,000 members of AIE.

GARNETT MARKS 5 YEARS AT IFPI

(Continued from preceding page)

zation's biannual board meeting April 14-16 in Rome (see story, page 3).

Protecting labels' rights in the another new context, the growing area of subscription music services pioneered by such companies as DMX and Music Choice Europe, is another facet of IFPI's raison d'être. However, in this arena, Garnett sees the need for a radical new approach.

"We've got to get away from the traditional notion that it's a fight between broadcasters as entrepreneurs and record companies as entrepreneurs. We've got to get away from laws that say record companies should have equitable remuneration for the broadcast of their works." Garnett argues that broadcasting should serve labels rather than the other way around.

"Broadcasting is a set of systems. Producers of music should have access to those systems to sell their products. If we do not, the producers will be squeezed out and given a pittance for providing this entertainment."

Asked about the theme of bis five years at the helm of the IFPI, Garnett says, "The main thing is the communication with the industry.

"Five years ago, we were still in our ivory tower. Over the last five years, we've had more and more involvement with the industry.

"The industry has never had a problem with the idea of fighting piracy but we need to be more specific," he adds, "we need to know from the industry, wbere do they want us to fight it and how do they want us to fight it. We need to talk to them about how much piracy affects their bottom line."

Garnett says one way of enhancing this two-way communication was the regionalization of the global group he instigated three years ago (Billboard, June 25, 1994). Through this, IFPI's centralized board structure was enhanced with a greater element of regional power sharing. Four regional boards—for Europe, Asia/Pacific, North America, and Latin America—were established, and Garnett comments, "They have shown themselves to be extremely efficient ways of getting IFPI working on industry priorities as opposed to the other way 'round.

"We have also improved our operations, which has again given new opportunities for industry participation in what we do. Providing access is a very important achievement."

Asked about his own analytical style, Garnett says its effects can be seen in the changes he made at IFPI's European Union liaison office in Brussels. Noting the office's new and additional staff and its more aggressive presentation of the industry's case, he argues that previously "we were too far down the European Commission's food chain."

Garnett adds, "I like to analyze and get to the point. I like to get right down to what is really important."

Such a philosophy is in keeping with Garnett's legal training. He has a law degree from the U.K.'s Cambridge University and a diploma in law from the University of Bordeaux in France. Having qualified as a solicitor, he joined IFPI as legal assistant in 1983 and, prior to becoming director general, was regional director for Asia and the Pacific from 1984 to 1991, before being briefly promoted to the post of director of international operations and legal affairs in early 1992.

Asked whether the head of IFPI needs a colorful personality to be an effective figurehead for the record industry, he states, "Being in the process of creating the kind of profile the industry needs, you need to be fairly careful about tbe way you do it. [Recording Industry Assn. of America chairman/CEO] Jay Berman is a master at this."

Garnett is known globally for his measured approach, and he states, "You have to build on your strengths. I can

(Continued on page 60)

Belgian Music, Vid Industries Work Together

■ BY MARC MAES

BRUSSELS—Belgium's record and video industries have made a joint presentation of their annual results for the first time.

In doing so, the local group of the International Fedcration of the Phonographic Industry (IFPI) and the Belgian Video Federation (BVF) stressed the emergence of a growing market in which the difference between audio and video is increasingly blurred.

The two organizations are also announcing the launch of the Interactive Federation, which will deal with the legal protection of such entertainment and information media as CD-i, CD Plus, CD-ROM, and DVD-ROM. Marcel Heymans, director of both IFPI Belgium and BVF, will head the new federation.

"The current teaming up of the audio-video and interactive fields is a positive asset for the industry," says IFPI Belgium president and

'The teaming of the fields is a positive asset'

EMI Belgium managing director Dirk de Clippeleir. "We want IFPI to become the premier spokesperson for the industry, communicating with press and media and becoming the face of the record industry."

The IFPI Belgium figures for 1996 reveal that the country's record industry improved its unit sales last year but suffered a fall in revenue.

The volume of the market grew by 5.4% in 1996 to a total of 26.5 million sound carriers sold, but revenue declined by 1.4% to $188 million.

Says Christophe Turcksin, managing director of Brussels-based independent label Double T Music, "The current stagnation is due to the replacement market coming to an end, and because everything comes down to just one carrier: the CD. In 1997, I foresee further stagnation rather than revival."

Turcksin adds, "Sales are broadening, with new releases flooding the market every week, but there are less sales per product."

According to IFPI Belgium, however, the domestic market still has significant growth potential through the targeting of the so-called unserved audience, which is a proven successful tactic.

Another important part of the 1996 figures, says the industry body, is the growing market share of local product, which saw a unit growth of nearly 20% compared with '95.

There were strong performances from such acts as Axelle Red, Vaya Con Dios, Clouseau, Dana Winner, and Helmut Lotti. Newcomers Get Ready!, dEUS, and K's Choice also helped significantly boost the market share of domestic artists, who accounted for 32 of the year's 100 best-selling albums in Belgium.

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 04/21/97

THIS WEEK	LAST WEEK	SINGLES
1	NEW	GIVE ME A SHAKE MAX AVEX TRAX
2	2	GO! GO! HEAVEN 3PEED TOY'S FACTORY
3	1	HONKIGA IPPAI V6 AVEX TRAX
4	5	1/2 MAKOTO KAWAMOTO SONY
5	NEW	BUSY NOW HITOMI AVEX TRAX
6	3	CIRCUIT NO MUSUME PUFFY EPIC SONY
7	4	CAN YOU CELEBRATE? NAMIE AMURO AVEX TRAX
8	7	TSUKI SARUGANSEKI COLUMBIA
9	NEW	NITE & DAY KUROYUME TOSHIBA EMI
10	10	ASHITA, HARUGA KITARA TAKAKO MATSU BMG JAPAN
11	6	DYNAMITE SMAP VICTOR
12	NEW	ANYTIME SMOKIN' CIGARETTE GLOBE AVEX TRAX
13	9	GENKI DASHITE MAKI OHGURO B-GRAM
14	11	SUNANO KAJITSU MIKI NAKATANI WITH RYUICHI SAKAMOTO FOR LIFE
15	12	THE OTHER SIDE OF LOVE RYUICHI SAKAMOTO FEATURING SISTER M FOR LIFE
16	8	TAMASHIINO RUFURAN YOUKO TAKAHASHI KING
17	15	MAGOKORONO HASHI/MEOTO MICHI AURORA TERUKO (MICHIKO KAWAI) COLUMBIA
16	13	I LOVE YOU RYUICHI KAWAMURA VICTOR
19	16	FIREBALL B'Z ROOMS
20	14	AMAJ UNMEI UA VICTOR
		ALBUMS
1	NEW	EVERY LITTLE THING EVERLASTING AVEX TRAX
2	1	JUDY AND MARY THE POWER SOURCE EPIC SONY
3	NEW	MIHO NAKAYAMA TREASURY KING
4	3	MR. CHILDREN BOLERO TOY'S FACTORY
5	2	GLOBE FACES PLACES AVEX TRAX
6	4	SMAP WOOL VICTOR
7	7	MAYO OKAMOTO SMILE TOKUMA JAPAN
8	8	AEROSMITH NINE LIVES SONY
9	6	ULFULS LET'3 GO TOSHIBA EMI
10	5	KOME KOME CLUB HARVEST SINGLES 1985-1992 SONY
11	9	YOSUI INOUE/TAMIO OKUDA SHOPPING FOR LIFE
12	10	TOMOYASU HOTEI SPACE COWBOY SHOW TOSHIBA EMI
13	11	ANIMETAL ANIMETAL MARATHON SONY
14	12	PAMELAH SPIRIT COLUMBIA
15	NEW	VARIOUS ARTISTS DANCE MANIA DELUXE TOSHIBA EMI
16	14	ASKA ONE TOSHIBA EMI
17	13	YUMI MATSUTOYA COWGIRL DREAMIN' TOSHIBA EMI
16	16	TWO-MIX BPM BEST FILES KING
19	18	MR. PRESIDENT COCO JAMBOO WEA JAPAN
20	NEW	SOUNDTRACK NEON GENESIS EVANGELION ADDITION KING

GERMANY (Media Control) 04/15/97

THIS WEEK	LAST WEEK	SINGLES
1	1	WARUM? TIC TAC TOE RCA
2	3	OU LIEBST MICH NICHT SABRINA SETLUR EPIC
3	2	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST
4	4	I GELIEVE I CAN FLY R KELLY JIVE/ROUGH TRADE
5	6	FIRE SCOOTER EDEL
6	5	IT'S NO GOOD OEPECHE MODE MUTE/INTERCORD
7	NEW	LONELY NANA MOTORMUSIC
8	9	ALONE BEE GEES POLYDOR
9	10	THE THEME (OF PROGRESSIVE ATTACK) BROOKLYN BOUNCE EDEL
10	7	TEARING UP MY HEART 'N 3YNC ARIOLA
11	13	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN
12	8	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
13	17	PLEASE DON'T GO NO MERCY ARIOLA
14	11	DON'T LET GO (LOVE) EN VOGUE EASTWEST
15	14	SO STRUNG OUT C-BLOCK WEA
16	NEW	OXYGENE VERTIGO EPIC
17	12	ENGEL RAMMSTEIN MOTORMUSIC
16	16	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY EPIC
19	18	UN-BREAK MY HEART TONI BRAXTON ARISTA
20	19	STAIRWAY TO HEAVEN G'S INCORPORATED EMI
		ALBUMS
1	1	ANDREA BOCELLI BOCELLI POLYDOR
2	2	BEE GEES STILL WATER3 POLYDOR
3	4	ANDREA BOCELLI ROMANZA POLYDOR
4	3	TIC TAC TOE TIC TAC TOE RCA
5	6	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
6	7	SPICE GIRLS SPICE VIRGIN
7	5	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
8	15	SOUNDTRACK ROMEO + JULIET EMI
9	11	SORAYA ON NIGHTS LIKE THIS MERCURY
10	14	NO MERCY MY PROMISE ARIOLA
11	13	SABRINA SETLUR OIE NEUE S-KLASSE EPIC
12	16	ANGIE REM STAMISS & CC POLYDOR
13	8	AEROSMITH NINE LIVES COLUMBIA
14	10	U2 POP ISLAND
15	12	BACKSTREET BOYS BACKSTREET BOYS JIVE/ROUGH TRADE
16	16	TONI BRAXTON SECRETS ARISTA
17	17	SOUNDTRACK SPACE JAM EASTWEST
16	9	FURY IN THE SLAUGHTERHOUSE BRILLIANT THIEVES SPV
19	19	JEAN MICHEL JARRE OXYGENE 7-13 EPIC
20	NEW	LISA STANSFIELD LISA STANSFIELD ARISTA

U.K. (Chart-Track) 04/14/97

THIS WEEK	LAST WEEK	SINGLES
1	2	I GELIEVE I CAN FLY R. KELLY JIVE
2	14	SONG 2 BLUR FOOD/PARLOPHONE
3	3	BELLISSIMA DJ QUICKSILVER POSITIVA/EMI
4	NEW	THE SAINT ORBITAL FFRR/LONDON
5	1	RICHARD III SUPERGRASS PARLOPHONE
6	6	ENCORE UNE FOIS SASH! MULTIPLY
7	NEW	HALO TEXAS MERCURY
8	17	UNDERWATER LOVE SMOKE CITY JIVE
9	8	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
10	16	SOMETIMES BRAND NEW HEAVIES FFRR/LONDON
11	NEW	YOU MIGHT NEED SOMEBODY SHOLA AMA WEA
12	NEW	GROOVEBIRD NATURAL BORN GROOVE3 POSITIVA/EMI
13	10	D.I.S.C.O. N-TRANCE ALL AROUND THE WORLD
14	NEW	MFEO KAVANA NEMESIS/VIRGIN
15	NEW	READY OR NOT THE COURSE THE BROTHERS
16	NEW	ON & ON ERYKAH BADU KEDAR/UNIVERSAL
17	4	BLOCK ROCKIN' BEATS THE CHEMICAL BROTHERS FREESTYLE DUST/VIRGIN
16	NEW	SECRET GARDEN BRUCE SPRINGSTEEN COLUMBIA
19	7	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN
20	NEW	CAN WE SWV JIVE
		ALBUMS
1	3	THE CHEMICAL 6ROTHERS OIG YOUR OWN HOLE FREESTYLE DUST/VIRGIN
2	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 36 EMI/VIRGIN/POLYGRAM
3	NEW	VARIOUS ARTISTS KISS CLUB ANTHEM3 POLYGRAM TV
4	NEW	DEPECHE MODE ULTRA MUTE
5	2	SPICE GIRLS SPICE VIRGIN
6	NEW	VARIOUS ARTISTS KLUBBHOPPIN' GLOBAL TELEVISION
7	NEW	INXS ELEGANTLY WASTED MERCURY
6	12	VARIOUS ARTISTS THE OLD SKOOL POLYGRAM TV/GLOBAL TV
9	8	LISA STANSFIELD LISA 3TAN3FIELD ARISTA
10	7	U2 POP ISLAND
11	NEW	ERYKAH BADU BADU2M KEDAR/UNIVERSAL
12	NEW	DAMAGE FOREVER BIG LIFE
13	NEW	SOUNDTRACK SPACE JAM ATLANTIC/EAST WEST
14	4	WET WET WET 10 THE PRECIOUS ORGANISATION/MERCURY
15	6	VARIOUS ARTISTS DANCE NATION 3—PETE TONG & JUDGE JULES MINISTRY OF SOUND
16	NEW	CAST MOTHER NATURE CALLS POLYDOR
17	10	TEXAS WHITE ON BLONDE MERCURY
16	15	BEE GEES THE VERY BEST OF THE BEE GEES POLYDOR
19	RE	BLUR BLUR FOOD/PARLOPHONE
20	NEW	SOUNDTRACK ROMEO + JULIET EMI

FRANCE (SNEP/IFOP/Tite-Live) 04/12/97

THIS WEEK	LAST WEEK	SINGLES
1	2	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR
2	1	CON TE PARTIRO ANDREA BOCELLI POLYDOR
3	3	LET A BOY CRY GALA SCORPIO
4	4	DON'T CRY FOR ME ARGENTINA MADONNA WEA
5	6	2 6ECOME 1 3PICE GIRLS VIRGIN
6	5	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
7	10	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS/EMI
8	7	ENCORE UNE FOIS SASH! FULL ACE
9	8	SHOULD I LEAVE OAVIO CHARVET RCA
10	9	LUCY ALLIAGE BAXTER
11	14	QUAND J'AI PEUR DE TOUT PATRICIA KAAS COLUMBIA
12	NEW	LE FEU CA GRULE TOP BOYS M6 INTER/SONY
13	15	UN-BREAK MY HEART TONI BRAXTON ARISTA
14	11	LA TAILLE DE TON AMOUR JANE FOSTIN ARIOLA
15	17	LA DANCE O'HELENE MELI MELO & MISS HELENE VERSAILLES
16	NEW	GOTTA BE YOU 3T EPIC
17	16	YOU'LL BE MINE (PARTY TIME) GLORIA ESTEFAN EPIC
18	12	BAILANDO PARADISIO CNR
19	13	TOUJOURS LA POUR TOI 2 BE 3 EMI
20	NEW	YOU SAID WORLDS APART EMI
		ALBUMS
1	1	ANDREA BOCELLI ROMANZA POLYDOR
2	6	ERA AMENO MERCURY
3	2	PATRICIA KAAS DANS MA CHAIR COLUMBIA
4	5	I AM L'ECOLE DU MICRO D'ARGENT DELABEL
5	3	JULIEN CLERC JULIEN VIRGIN
6	7	SPICE GIRLS 3PICE VIRGIN
7	NEW	OEPECHE MODE ULTRA MUTE/LABELS
6	4	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
9	8	U2 POP ISLAND
10	9	2 BE 3 PARTIR UN JOUR EMI
11	10	PASCAL OBISPO SUPERFLU EPIC
12	11	DOC GYNECO PREMIERE CONSULTATION VIRGIN
13	14	LISA STANSFIELD LISA STANSFIELD ARISTA
14	NEW	ALLIAGE ALLIAGE MERCURY
15	15	3T BROTHERHOOD EPIC
16	RE	BEE GEES STILL WATERS POLYDOR
17	17	DAFT PUNK HOMEWORK LABELS
18	13	TEXAS WHITE ON BLONDE MERCURY
19	RE	NOIR DESIR 66666.7 CLUB BARCLAY
20	12	ZAZIE ZEN MERCURY

CANADA (SoundScan) 04/26/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I WANT YOU SAVAGE GARDEN COLUMBIA
2	2	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS.
3	5	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
4	3	FIRESTARTER PRODIGY XL RECORDINGS
5	4	GOD BLESS THE CHILD SHANIA TWAIN MERCURY
6	7	RETURN OF THE MACK MARK MORRISON ATLANTIC
7	11	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) BAD BOY/ARISTA
6	14	ONE MORE TIME REAL MCCOY ARISTA
9	8	INSOMNIA FAITHLESS ARISTA
10	9	LET ME CLEAR MY THROAT DJ KOOL CLR/WARNER
11	13	OISCOTHÈQUE U2 ISLAND
12	12	ONE AN0 ONE ROBERT MILES FEATURING MARIA NAYLER ARISTA
13	NEW	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS/EMI
14	NEW	DA' OIP FREAK NASTY HARD HOOD/POWER/TRIAD
15	19	STEP BY STEP WHITNEY HOUSTON ARISTA
16	10	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS JIVE
17	RE	BARREL OF A GUN OEPECHE MODE MUTE/REPRISE
16	17	IT'3 ALL COMING BACK TO ME NOW CELINE OION COLUMBIA
19	16	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA LAFACE/ARISTA
20	16	THE SAINT ORBITAL FFRR
		ALBUMS
1	1	SPICE GIRLS SPICE VIRGIN
2	5	VARIOUS ARTISTS HIT ZONE 3 SONY
3	2	OUR LADY PEACE CLUMSY EPIC
4	NEW	THE CHEMICAL BROTHERS OIG YOUR OWN HOLE VIRGIN
5	3	BACKSTREET BOYS BACKSTREET BOYS JIVE
6	6	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/UNIVERSAL
7	4	CELINE DION FALLING INTO YOU COLUMBIA
6	11	AMANDA MARSHALL AMANDA MARSHALL EPIC
9	NEW	VARIOUS ARTISTS MADE IN THE '80S QUALITY
10	7	SOUNDTRACK SPACE JAM RHINO/WARNER
11	8	VARIOUS ARTISTS 1997 GRAMMY NOMINEES POLYTEL
12	9	U2 POP ISLAND
13	12	AEROSMITH NINE LIVES COLUMBIA
14	10	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
15	14	COLLECTIVE SOUL OISCIPLINED BREAKDOWN ATLANTIC
16	16	TONI GRAXTON 3ECRETS LAFACE/ARISTA
17	13	JEWEL PIECES OF YOU ATLANTIC
16	15	VARIOUS ARTISTS DANCE MIX USA '97 QUALITY
19	18	VARIOUS ARTISTS MUCHMUSIC'S BIG SHINY TUNES MCA
20	19	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL

NETHERLANDS (Stichting Mega Top 100) 04/19/97

THIS WEEK	LAST WEEK	SINGLES
1	7	IK ZING DIT LIED VOOR JOU JANTJE 3MIT MERCURY
2	1	DE REGENBOOG FRANS BAUER & MARIANNE WEBER TIP TOP/THAT'S ENTERTAINMENT
3	3	MAMA SPICE GIRLS VIRGIN
4	5	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA BMG
5	2	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE
6	4	FELL IN LOVE WITH AN ALIEN THE KELLY FAMILY EMI
7	12	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL CNR
8	6	WHEN I DIE NO MERCY BMG
9	8	SUPERGABBER HAKKUHBAR ROADRUNNER
10	NEW	I'LL BE YOUR ONLY FRIEND FLAMMAN & ABRAXAS FEATURING MC LYNX POLYDOR
11	9	DON'T LET GO (LOVE) EN VOGUE WARNER
12	10	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
13	19	LET A BOY CRY GALA POLYDOR
14	NEW	HEDONISM SKUNK ANANSIE VIRGIN
15	11	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
16	15	ENCORE UNE FOIS SASH! BYTE
17	18	REMEMBER ME THE BLUE BOY JIVE/ROUGH TRADE
16	14	WHY DON'T YOU DANCE WITH ME FUTURE BREEZE POLYDOR
19	20	DON'T YOU LOVE ME ETERNAL EMI
20	13	LET ME CLEAR MY THROAT DJ KOOL BMG
		ALBUMS
1	1	SPICE GIRLS 3PICE VIRGIN
2	NEW	RUTH JACOTT HARTSLAG DINO
3	NEW	ROWWEN HEZE WATER, LUCHT CNR
4	3	ANDREA BOCELLI ROMANZA POLYDOR
5	2	DE DIJK OE 3TAND VAN OE MAAN MERCURY
6	7	THE KELLY FAMILY ALMOST HEAVEN EMI
7	8	NO MERCY MY PROMI5E BMG
6	4	TOTAL TOUCH TOTAL TOUCH BMG
9	6	MARCO BORSATO DE WAARHEID POLYDOR
10	5	SOUNDTRACK SPACE JAM WARNER
11	9	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
12	13	BEE GEES STILL WATERS POLYDOR
13	11	BZN A SYMPHONIC NIGHT MERCURY
14	16	CIRQUE DU SOLEIL ALEGRIA BMG
15	10	U2 POP ISLAND
16	15	FRANS BAUER VOOR JOU TIP TOP/THAT'S ENTERTAINMENT
17	20	ETERNAL BEFORE THE RAIN EMI
18	18	3T BROTHERHOOD EPIC
19	12	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
20	14	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL

AUSTRALIA (ARIA) 04/13/97

THIS WEEK	LAST WEEK	SINGLES
1	1	TRULY, MADLY, DEEPLY SAVAGE GARDEN ROADSHOW
2	3	LAST NIGHT AZ YET BMG
3	4	PONY GINUWINE EPIC
4	5	DON'T LET GO (LOVE) EN VOGUE EASTWEST
5	6	BREATHE PRODIGY DANCEPOOL/SONY
6	2	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
7	8	FREAK SILVERCHAIR MURMUR/SONY
6	13	I SHOT THE 3HERIFF WARREN G DEF JAM/MERCURY
9	9	ABUSE ME SILVERCHAIR MURMUR/SONY
10	10	DON'T SAY GOODBYE HUMAN NATURE COLUMBIA
11	11	6REAK MY STRIDE UNIQUE 2 DANCEPOOL/SONY
12	12	3EXY EYES WHIGFIELD TRANSISTOR/BMG
13	7	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAM3 A&M
14	15	LOVEFOOL THE CARDIGANS STOCKHOLM/POLYDOR
15	14	SAY YOU'LL BE THERE 3PICE GIRLS VIRGIN
16	17	UN-BREAK MY HEART TONI BRAXTON BMG
17	18	STEP BY STEP WHITNEY HOUSTON BMG
18	16	TO THE MOON & BACK SAVAGE GARDEN ROADSHOW
19	NEW	LOVE ROLLERCOASTER REO HOT CHILI PEPPERS GEFFEN/UNIVERSAL
20	20	YOUNG HEARTS RUN FREE KYM MAZELLE EMI
		ALBUMS
1	1	SAVAGE GAROEN SAVAGE GAROEN ROADSHOW
2	2	SOUNDTRACK ROMEO + JULIET EMI
3	3	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
4	4	LIVE 3ECRET SAMADHI RADIOACTIVE/UNIVERSAL
5	5	SPICE GIRLS SPICE VIRGIN
6	7	SILVERCHAIR FREAK SHOW MURMUR/SONY
7	1D	JAMIROQUAI TRAVELLING WITHOUT MOVING COLUMBIA
6	B	CELINE OION FALLING INTO YOU EPIC
9	18	CAKE FASHION NUGGET MERCURY
1D	6	LEANN RIMES UNCHAINED MELODY/THE EARLY YEARS CURB/SONY
11	9	U2 POP ISLAND
12	14	PRODIGY MUSIC FOR THE JILTED GENERATION DANCEPOOL/SONY
13	17	TOOL AENIMA ZOO/BMG
14	13	HUMAN NATURE TELLING EVERYBODY COLUMBIA
15	12	THE CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
16	15	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA
17	20	VAN MORRISON THE HEALING GAME POLYDOR
18	11	NICK CAVE & THE BAD SEEDS THE BOATMAN'S CALL LIBERATION/FESTIVAL
19	16	SOUNDTRACK EVITA WEA
20	RE	LIVE THROWING COPPER RADIOACTIVE/UNIVERSAL

ITALY (Musica e Dischi/FIMI) 04/07/97

THIS WEEK	LAST WEEK	SINGLES
1	1	FROM DISCO TO DISCO WHIRLPOOL PRODUCTIONS ZAC
2	4	LET A BOY CRY GALA DO IT YOURSELF/NITELITE
3	2	DISCOTHÈQUE U2 ISLAND
4	13	2 THE NIGHT LA FUERTEZZA MEET/NEW MUSIC
5	7	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS/EMI
6	NEW	MY LOVE FOR YOU BLACKWOOD A&D
7	8	FLASH 8 8 E. TRIANGLE/EMI
6	3	SWEET DREAMS SHARON C THE/SELF
9	6	BABY I'M YOURS 49ERS MEDIA/FLYING
10	10	NO NAME MARIO PIU/MAURO PICOTTO MEDIA/FLYING
11	NEW	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
12	NEW	IT'S NO GOOD OEPECHE MODE MUTE/BMG
13	16	LAURA NON C'E' NEK WEA
14	9	THE REAL THING LISA STAN3FIELD ARISTA
15	NEW	DA FUNK DAFT PUNK VIRGIN
16	5	UN-BREAK MY HEART TONI BRAXTON ARISTA
17	14	6ELO HORIZONTI HEARTIST THE DUB/SELF
18	15	THE NIGHT RITHMO EXOTIC
19	12	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN
20	11	BREATHE PRODIGY XL RECORDINGS/UDP/DISCOPIU
		ALBUMS
1	1	PINO DANIELE DIMMI COSA SUCCEDE SULLA TERRA CGD
2	2	U2 POP ISLAND
3	6	NEK LEI GLI AMICI E TUTTO IL RESTO WEA
4	3	JOVANOTTI LORENZO 1997—L'ALBERO MERCURY
5	4	ANDREA BOCELLI ROMANZA SUGAR/UNIVERSAL
6	7	SPICE GIRLS SPICE VIRGIN
7	5	PATTY PRAVO BYE BYE PATTY PENGUERO STUPENDO/EPIC
6	13	LITFIBA MONOI SOMMERSI EMI
9	9	FRANCO BATTIATO BATTIATO STUDIO COLLECTION EMI
10	8	LISA STAN3FIELD LISA STANSFIELD ARISTA
11	10	ZUCCHERO THE BE3T OF ZUCCHERO POLYDOR
12	12	FRANCO BATTIATO L'IMBOSCATA MERCURY
13	11	ANNA OKA I MIEI PIU GRANDI SUCCESSI COLUMBIA
14	14	AEROSMITH NINE LIVES COLUMBIA
15	RE	TONI BRAXTON SECRETS ARISTA
16	16	CLAUDIO BAGLIONI GLI ANNI 70 RCA
17	19	LUCIO DALLA CANZONI PRESSING
16	17	SOUNDTRACK EVITA WARNER BROS./WEA
19	15	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2
20	NEW	O.R.O. O.R.O. 3 SUGAR/UNIVERSAL

Hits Of The World is compiled at Billboard/London by Bob Macdonald and Paul Clarkson. Contact 44-171-323-6696, fax 44-171-323-2314/2316

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD™
CONTINUED

EUROCHART 04/17/97 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	I BELIEVE I CAN FLY R. KELLY JIVE
2	1	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
3	3	ENCORE UNE FOIS SASH! BYTE BLUE
4	6	LET A BOY CRY GALA DO IT YOURSELF/SCORPIO
5	7	WARUM? TIC TAC TOE RCA
6	5	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST
7	4	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN
8	9	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
9	8	DON'T LET GO (LOVE) EN VOGUE EASTWEST
10	NEW	IT'S NO GOOD DEPECHE MODE MUTE
		ALBUMS
1	1	SPICE GIRLS SPICE VIRGIN
2	2	U2 POP ISLAND
3	3	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR
4	4	BEE GEES STILL WATERS POLYDOR
5	NEW	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN
6	5	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
7	7	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
8	10	ANDREA BOCELLI BOCELLI SUGAR/POLYDOR ?
10	9	TONI BRAXTON SECRETS LAFACE/ARISTA

SPAIN (TVE/AFYVE) 04/05/97

THIS WEEK	LAST WEEK	SINGLES
1	3	BLOCK ROCKIN' BEATS THE CHEMICAL BROTHERS VIRGIN
2	10	BREATHE PRODIGY XL RECORDINGS/CAROLINE
3	1	2 BECOME 1 SPICE GIRLS VIRGIN
4	6	MUEVE TU CUCU MISSIEGO GINGER/POLYGRAM
5	5	DON'T SPEAK ZOMBIE MAX MUSIC
6	4	DISCOTHÈQUE U2 ISLAND
7	2	SWEET KISSES SQEEZER MAX MUSIC
8	8	GAROTA NACIONAL SKANK GINGER/CBS-SONY
9	9	LET A BOY CRY GALA BLANCO Y NEGRO
10	NEW	SABAH HECTOR SERAL MAX MUSIC
		ALBUMS
1	1	SPICE GIRLS SPICE VIRGIN
2	2	CAMELA CORAZON INDOMABLE PRODUCCIONES AR
3	3	BACKSTREET BOYS BACKSTREET BOYS JIVE/VIRGIN
4	4	ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX
5	5	U2 POP ISLAND
6	7	ROSANA LUNAS ROTAS UNIVERSAL
7	6	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
8	9	JEAN MICHEL JARRE OXYGENE 7-13 EPIC
9	8	AEROSMITH NINE LIVES CBS-SONY
10	10	JUAN FERRO LA HUELLA SONORA ARIOLA

MALAYSIA (RIM) 04/15/97

THIS WEEK	LAST WEEK	ALBUMS
1	2	XPDC BRUTAL LIFE
2	1	VARIOUS ARTISTS LAGI GEMPAQ EMI
3	4	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE
4	5	KRU KRUMANIA EMI
5	3	RAIHAN PUJI-PUJIAN WARNER
6	9	VARIOUS ARTISTS GEGAR BMG
7	6	SOUNDTRACK EVITA WARNER
8	7	AZ YET AZ YET BMG
9	8	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
10	10	VARIOUS ARTISTS THE POWER OF LOVE WARNER

PORTUGAL (Portugal/AFP) 04/15/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	SPICE GIRLS SPICE VIRGIN
2	2	OELFINS SABER A MAR BMG
3	RE	CELINE DION FALLING INTO YOU COLUMBIA
4	6	RIO GRANDE RIO GRANDE EMI
5	4	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
6	5	U2 POP ISLAND
7	7	VAYA CON DIOS THE BEST OF VAYA CON DIOS BMG
8	3	XUTOS & PONTAPES DADOS VICIADOS EMI
9	8	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
10	RE	PEDRO ABRUNHOSA TEMPO POLYDOR

SWEDEN (GLF) 04/11/97

THIS WEEK	LAST WEEK	SINGLES
1	NEW	IT'S NO GOOD DEPECHE MODE MUTE/MNW
2	1	VANNER TOGETHER MERCURY
3	3	I'M SORRY OILBA METRONOME
4	2	GULDET BLEV TILL SAND PETER JOBACK MONO MUSIC
5	4	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY COLUMBIA
6	7	BARA HON ALSKAR MIG BLOND RIVAL
7	6	ENCORE UNE FOIS SASH! SCANDINAVIAN
8	5	UN-BREAK MY HEART TONI BRAXTON BMG
9	NEW	DO YOU WANNA BE MY BABY? GESSLE FUNDAMENTAL/EMI
10	9	TEARS NEVER DRY STEPHEN SIMMONDS SUPERSTUDIO
		ALBUMS
1	2	SMURFARNA SMURFHITS 2 CNR
2	1	ERIC GADO THE RIGHT WAY STRAWBERRY/EDELPITCH
3	5	DILBA DILBA METRONOME
4	3	U2 POP ISLAND
5	10	WILLE CRAFOORD SAMMA TYP AV ANNORLUNDA SAKER TELEGRAM
6	8	SPICE GIRLS SPICE VIRGIN
7	7	NIKLAS STROMSTEDT LANGT LIV I LYCKA METRONOME
8	4	RIKARO WOLFF STJARNKLARA NATTER EMI
9	6	ORIGINAL CAST KRISTINA FRAN DUVEMALA MONO MUSIC
10	9	CORNELIS VREESWIJK GULDKORN FRAN MASTER CEES MEMOARER METRONOME

DENMARK (IFPI/Nielsen Marketing Research) 04/10/97

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T LET GO (LOVE) EN VOGUE WARNER
2	NEW	IT'S NO GOOD DEPECHE MODE MUTE
3	5	ENCORE UNE FOIS SASH! SCANDINAVIAN
4	2	RING-A-LING TIGGY FLEX/EMI
5	3	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
6	7	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY SONY
7	8	REMEMBER ME THE BLUE BOY MEGA SCANDINAVIA
8	4	YOUR WOMAN WHITE TOWN EMI-MEDLEY
9	10	STEMMEN I MIT LIV KOLIG KAJ VIRGIN
10	9	I BELIEVE I CAN FLY R. KELLY JIVE/WARNER
		ALBUMS
1	1	AQUA AQUARIUM UNIVERSAL
2	NEW	SHU-BI-DUA SHU-BI-DUA 16 CMC
3	2	LARS LILHOLT BAND MASAI CMC
4	6	SOUNDTRACK SPACE JAM WARNER
5	3	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
6	5	U2 POP ISLAND
7	4	ONE TWO 12 HITS FRA DEN BEDSTE TID EMI-MEDLEY
8	9	TONI BRAXTON SECRETS BMG
9	10	POUL KREBS KOSMORAMA SONY
10	8	NEIL DIAMOND THE ULTIMATE COLLECTION SONY

NORWAY (Verdens Gang Norway) 04/15/97

THIS WEEK	LAST WEEK	SINGLES
1	8	WHEN SUSANNAH CRIES SWAY UNIVERSAL
2	1	HIT 'EM HIGH (THE MONSTARS' ANTHEM) B REAL, BUSTA RHYMES, COOLIO, LL COOL J & METHOD MAN WARNER
3	2	FIRE WATER BURN BLOODHOUND GANG GEFFEN/UNIVERSAL
4	5	ENCORE UNE FOIS SASH! SCANDINAVIAN
5	3	ROSES ARE RED AQUA UNIVERSAL
6	NEW	I BELIEVE I CAN FLY R. KELLY JIVE/WARNER
7	4	REMEMBER ME THE BLUE BOY MEGA
8	7	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY SONY
9	6	DON'T LET GO (LOVE) EN VOGUE WARNER
10	10	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
		ALBUMS
1	1	SMURFENE SMURFEHITS 2 CNR
2	NEW	BARBRA STREISAND A COLLECTION—GREATEST HITS ... AND MORE SONY
3	5	SOUNDTRACK SPACE JAM WARNER
4	NEW	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN
5	3	TONI BRAXTON SECRETS BMG
6	4	SOUNDTRACK ROMEO + JULIET EMI
7	2	U2 POP ISLAND
8	7	UNNI WILHELMSEN DEFINITELY ME MERCURY
9	RE	JEAN MICHEL JARRE OXYGENE 7-13 SONY
10	6	KARI BREMNES MANESTEIN KIRKELIG KULTURVERKSTED

FINLAND (Seura/IFPI Finland) 04/13/97

THIS WEEK	LAST WEEK	SINGLES
1	1	PERSEESEEN KLAMYDIA KRANKLUND
2	3	FIRE SCOOTER CLUB TOOLS/MITEL
3	2	C'MON BABY YEAH TEHOSEKOITIN LEVY-YHTIO
4	4	ANNA MULLE PIISKAA APULANTA LEVY YHTIO
5	6	IT'S NO GOOD DEPECHE MODE MUTE/SMD
6	NEW	BLOCK ROCKIN' BEATS THE CHEMICAL BROTHERS VIRGIN
7	RE	BREATHE PRODIGY XL RECORDINGS/SMD
8	8	FLASH 8 S E. TRIANGLE/POSITIVA/EMI
9	5	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY SONY
10	NEW	D.I.S.C.O. N-TRANCE SCANDINAVIAN/K TEL
		ALBUMS
1	1	AEROSMITH NINE LIVES SONY
2	2	JARI SILLANPAA AURINGONNOUSU MTV
3	3	X-PERIENCE MAGIC FIELDS WEA
4	4	U2 POP ISLAND
5	NEW	WALTARI SPACE AVENUE EMI
6	NEW	ANDREA BOCELLI ROMANZA POLYDOR
7	5	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
8	10	LINDA LAMPENIUS LINDA LAMPENIUS AXR/AUDIOVOX
9	NEW	TEHOSEKOITIN KOYHAT SYNTISET LEVY-YHTIO
10	NEW	CAPTAIN JACK OPERATION DANCE COLOGNE DANCE LABEL/EMI

GLOBAL MUSIC PULSE®

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SWEDEN: The cosmopolitan city of Stockholm is a long way from the Mississippi Delta, but it is home to **Eric Bibb**, one of the most exciting artists leading the black acoustic-blues revival. His new album, "Good Stuff" (Opus 3), showcases his fine fingerpicking guitar technique and a smooth but impassioned vocal style with a gospel tinge that owes a lot to **Taj Mahal** but also reaches back to **Leadbelly** and **Big Bill Broonzy**. Also featured is the outstanding Swedish slide guitarist **Goran Wennerbrandt**, who plays a 65-year-old steel-bodied National guitar. Despite his North European residence, Bibb's roots lie deep in the American blues and folk traditions. His father was singer **Leon Bibb**, who was part of the New York coffeehouse scene in the early 1960s. "I met [Bob] **Dylan** when I was 11 years old when he came to a party at our place," Bibb says, and other regular house guests in those days included **Judy Collins**, **Odetta**, and **Pete Seeger**. Bibb, who moved to Sweden "because the climate in the U.S. fuels divisiveness between people," sees himself as part of a strong new movement in acoustic blues. "Young black men are reaching to a time in their history that was spiritually much stronger," he says. "Their number includes **Keb' Mo'**, **Corey Harris**, and **Ben Harper**, and I feel great to be a part of it." Bibb will be playing across Europe this summer, including an appearance July 25-27 at the U.K.'s most prestigious celebration of acoustic music, the Cambridge Folk Festival. NIGEL WILLIAMSON

FORMER SOVIET UNION: Although the audience here for world music is limited, there is a small but stable circuit of alternative/ethnic music concerts, festivals, and events in the countries of the former U.S.S.R. These include Humania Music at the Academy of Sciences in Novosibirsk, Siberia; Jazz Days, a celebration of the avant-garde, in the port of Archangel in northern Russia; the biannual Ethnic/World Music Festival in Tallinn, Estonia; and the Festival of Alternative Music in Lvov in western Ukraine. A number of indie labels also take a healthy interest in such music, including the Moscow-based labels FeeDee Records, Kontras Plus, TAU Product, Objective Music, RDM, Future Records, Solyd Records, and F Records. One of the most intriguing acts to have emerged from this scene is the St. Petersburg, Russia-based vocal duo **Zikr**. Consisting of **Olga Tkachenko** and **Igor Silin**, Zikr began in 1993 and has since hatched six locally released albums. The singers perform a queer style of ritual, shamanic, scat vocalese that embraces traditions and techniques borrowed from Asiatic singing and Muslim and Buddhist chants to create a range of sound and tones almost equal to that of a symphony orchestra. The duo has recorded with various extraordinary musicians over the years, all masters of their respective instruments. These include Russian guitarist **Alexander Lyapin**, veteran St. Petersburg jazzman **Mikchail "Uncle Misha" Tchernov**, Ukrainian jazz artists **Vladimir Solyanik** (piano) and **Sergey Khmeliov** (percussion), Crimean Tatar jazz/ethnic guitarist **Enver Izmailov**, and *didgeridoo* player **Tommy Mansikka-Aho** from Finland, who has played and studied the aboriginal instrument in central Australia. VADIM YURCHENKOV



U.K.: After many years of organizing his own reggae awards and festivals, Ariwa-signed singer and BBC 3 Counties radio presenter **Crucial Robbie** teamed up with Choice FM radio presenter **Daddy Ernie** to present the first People's Reggae Awards April 5 at London's Grosvenor Rooms. The awards, which are to honor the best of British reggae, were sponsored by The Voice newspaper and based on votes by the public. The winners included **Sylvia Tella** (female vocalist), **Mafia & Fluxy** (producer), Saxon (sound system), Fashion (label), **Luciano** (live show), **Jah Shaka** (lifetime contribution), and **Bounti Killa** (international artist). Performing at the event were **Peter Hunnigale** (voted best male vocalist) and **Glamma Kid** (best DJ and best newcomer). KWAKU

DENMARK: "Doky Brothers 2" (EMI/Blue Note), the second album by talented jazz siblings **the Doky Brothers**, boasts a distinguished lineup of guest musicians. **Al Jarreau, Toots Thielemans, John Scofield, Gino Vannelli, David Sanborn, Randy Brecker,** and **Dianne Reeves** are among a cast of international heavyweights helping **Niels** and **Chris Minh Doky** to create a fusion of pop, rock, and reggae together with modern and traditional jazz. Guitarist Scofield puts a new spin on **Michael Jackson's** "Man In The Mirror," Reeves offers a novel interpretation of **Bob Marley's** "Waiting In Vain," and Jarreau sings "How Can I Help You Say Goodbye." All the cuts on this eclectic set are informed by the siblings' background in melodious Nordic music and New York jazz. The brothers' earliest influences came from their Vietnamese-born father, who is a classical guitarist, and their singing Danish mother, who recorded with various local acts in her teens. At the age of 17, having switched from classical guitar to piano, Niels went to the U.S., where he attended Boston's Berklee College of Music. He began his career in New York, playing at such venues as the Village Vanguard, the Blue Note, Sweet Basil, and Fat Tuesday's. Bassist/composer Chris, meanwhile, has played with various jazz contemporaries and has six albums under his belt as a bandleader. The Doky Brothers are currently on the road, with artists on the album featuring at selected shows. CHARLES FERRO



MACEDONIA (FORMERLY YUGOSLAVIA): Having enjoyed success with the traditional-sounding **Mile Kolarovski Band** and acclaim for his soundtrack score to the film "Before The Rain," multi-instrumentalist **Dragan Dautovski** has now formed an eight-piece band of his own, called **DD Synthesis**. Armed with a full range of traditional instruments that include the *kaval, gaida, zurla, tapan, tarabuka,* and *tambura*, the group explores the treasures of Macedonian folk and related ethnic music on its first album, released by SJF Records (a division of Skopje Jazz Festival). The self-titled set includes two original compositions by Dautovski, "Selska Igra" and "Ljubov I Smrt," alongside newly arranged versions of traditional songs, and it combines the complex rhythmic traditions of Macedonia with the emotional power that is part of this region's musical heritage. PETAR JANJATOVIC

U.S. Acts Find Opportunity With European Indie Labels

HOME & ABROAD™

by Thom Duffy

EUROPEAN INDEPENDENT record companies have a long tradition of providing opportunities for American musicians working outside the U.S. major-label mainstream. This week, a few noteworthy examples:

Next month, Britain's Grapevine Records will release the self-titled debut album from singer/songwriter **Richard Julian**, a set that originally came out in the U.S. on the New York-based indie Blackbird. The rush of images in Julian's songs, sketching strange city characters and relationships gone askew, are the product of a first-rate urban-folk artist. In fact, Julian's career has taken him from his native Delaware, to lounge-act work in Las Vegas, to busking in New York, and to gigs at the Speakeasy club, a singer/songwriter launch pad in Greenwich Village.

But a folkie tag doesn't do justice to the pop accessibility of Julian's melodies, his urgent vocals, or the energy of his band, led by guitarist/co-producer **Chris Cunningham**, who has previously worked with the likes of **Marianne Faithfull** and **Gavin Friday**.

Julian's first break in Europe has come thanks to **Suzanne Vega**, another artist who shrugged off the urban-folkie label early in her career; she chose Julian to open for her 40-date European tour this spring. To bolster Grapevine's release of "Richard Julian," the singer is expected to return in June to play showcase dates in Europe on his own.

Northern Californian folk-rock from a veteran artist finds a home on Germany's Taxim Records, which has released the self-titled comeback album from **Peter Lewis**, who made his name in the '60s with San Francisco's **Moby Grape**. Produced by a fellow veteran of the San Francisco scene, **John McFee**, and featuring a stellar band, including former **Creedence Clearwater Revival** bassist **Stu Cook**, the album has received limited notice as an import in the U.S. but ranked a five-star review in the German edition of Rolling Stone.

Lewis' voice sounds stretched by his material at times. Yet such songs as "To A Land Of Milk And Honey" and the upbeat "Changing" still evoke a spirit of optimism that flows across the years from the Summer of Love, amid lush harmonies and acoustic flavorings. For Moby Grape fans, Lewis covers "Sittin' By The Window," from the band's 1967 debut album.

As a 5-year-old German independent label, Taxim, founded by **Hans-Hermann Pohle** and based in Asendorf, has found a niche in releasing roots-rock, blues, country, and folk repertoire, often from American or U.K. acts who may have fallen out of fashion in their homeland.

Another of its most recent releases is from former **Nitty Gritty Dirt Band** guitarist/fiddle player **Chris Darrow**. A beautifully packaged double-CD, it brings together two albums, "Coyote" and "Straight From The Heart," and showcases a unique talent. On "Coyote," Darrow taps such sounds as flamenco guitar, Native American flute, and Greek bouzouki to create atmospheric and evocative instrumental soundscapes. In contrast, "Straight From The Heart" unleashes a sparse and often raw blues-rooted vocal, guitar, and piano style on its 19 songs of emotional upheaval.

Elsewhere on the indie-blues front, German's Ruf Records has recently released a new album titled "Reckless" from American bluesman **Luther Allison**, which has been picked by for distribution by Pinnacle Records in the U.K. Label founder **Thomas Ruf** is a blues promoter and manages Allison; last year, Ruf issued "Where Have You Been," a collection of Allison's live performances over the past decade at the Montreux Jazz Festival. A live album by **Taj Mahal** titled "An Evening Of Acoustic Music" is among Ruf's other recent releases.

TROUSER PRESS goes worldwide, on the Internet. With the U.S. publication earlier this year of "The Trouser Press Guide To '90s Rock," edited by the indefatigable **Ira Robbins** (Billboard, April 12), readers were well-advised to hang onto dog-eared copies of the four previous editions in the Trouser Press series, as earlier reviews are not duplicated in this fifth edition. But the good news for cyber-savvy readers worldwide is that the content of Robbins' first four record guides can now be accessed on the World Wide Web at http://www.trouserpress.com.

BORDER CROSSINGS: American folk-blues guitarist **Chris Smither** has broken through to well-deserved mainstream media acclaim in the U.S. in recent months with his latest album, "Small Revelations," on HighTone Records. Smither opens a two-month European tour April 29 at the Bluesfestival in the Hague, the Netherlands.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.

Downchild Still Rockin' 28 Years On

Veteran Blues Band Comes Up With 'Lucky 13'

■ BY LARRY LeBLANC

TORONTO—Along with Rush, veteran blues rockers the Downchild Blues Band, who issued a 13th album, "Lucky 13," on April 13, are recognized within Canada as patriarchs of this city's rich musical scene.

Led by harpist/guitarist Donnie Walsh, and with a name inspired by bluesman Sonny Boy Williamson's 1950s classic "Mr. Downchild," the band has been together for 28 years. It has performed on bills with such noted blues artists as Muddy Waters, Buddy Guy, James Cotton, B.B. King, John Lee Hooker, Howlin' Wolf, and Bobo Jenkins.

Currently, Downchild performs 100-150 dates per year, mostly in Canada, says Walsh. "It used to be 300-350 dates [per year], some days two shows a day, back in the '70s."

Downchild's first U.S. date was in 1974 as the opening act for Rush at Cleveland's Agora Ballroom. Since then, the band has performed intermittently in the U.S., often in the border towns of Buffalo, N.Y., Rochester, N.Y., and Seattle. In the past two years, Walsh has been trying to develop a circuit in Southern Florida for the band.

"Florida is a tough market to crack because all kinds of [blues] bands go down there in the wintertime," he says.

From its inception, members have drifted in and out of Downchild. Front men have included Walsh's brother Rick, followed by Tony Flaim, John Witmer, and its current choice, Chuck Jackson. The band's present lineup also includes Mike Fonfara (keyboards), Jim Casson (drums), Gary Kendall (bass), and Pat Carey (sax). "Donnie and I once sat down to figure out how many members had been in the band," says the band's former manager, Richard Flohil. "We got up to 130 members."

Among the reasons for the band's enduring Canadian popularity is that, regardless of its lineup, Downchild always sounds like Downchild. There is nothing overly inventive in its performances, but there's also no wasted notes or pointless jams. "Performing music for people who are jumping up and down, just rocking and having a great time—we try to keep that in our minds," says Walsh.

A former truck driver who once operated a 60-acre pig farm north of Toronto, Walsh is the business owner of the band and handles its affairs from his home in rural Burleigh Falls, Ontario. Early on, Downchild's managers, besides Flohil, were David Bleakney with Jim McConnell, and then Vic Wilson (who also co-managed Rush). But for the past 20 years, it's been Walsh who has hired the musicians, coordinated bookings and recording contracts, and received whatever profits were left over.

He insists that having a manager other than himself makes little sense. "A manager can't take me much further than I am. Also, managers tend to spend money without looking at budgets. When I spend money, I look at budgets."

Released independently by Downchild Music, "Lucky 13" is being distributed in Canada by Vancouver-based Festival Records. It was produced by Pat Carey and Michael Fonfara at Toronto's Metalworks Studio and Vancouver's Blue Wave Studio. The songs were written by Walsh and Jackson, and like previous Downchild compositions, were inspired by American blues.



DOWNCHILD BLUES BAND

"I write from inspiration," says Walsh. "I've never considered the concept [of songwriting]. When the idea of the song strikes me, I'm sometimes fortunate to be in a position to write it down and make a note of it. If I'm lucky, I have a guitar nearby and I can play it as well."

Walsh, who grew up in Toronto, was first influenced by Elvis Presley, Chuck Berry, and Louis Prima & Keely Smith. At 15, he was struck by the music of Jimmy Reed, a sweet-styled Mississippi bluesman. Walsh would go to bed with Reed's 1961 double album, "Live At Carnegie Hall," on the record player and wake up with it still playing.

At 18, while living in Windsor, Ontario, Walsh taught himself guitar and practiced harmonica sitting in the cab of the dump truck he drove for a living. Working as a clerk at Record World in Toronto's Yorkville Village in the late 1960s further exposed Walsh to American blues. "[Record World] had some serious [blues] records," he says.

Downchild came together in June 1969 after Walsh and bassist Jim Milne saw Waters perform at a Saturday afternoon matinee at the Colonial Tavern on Toronto's Yonge Street. Walsh told Milne he had a brother who could be the new band's singer.

Downchild's first gig was working three days every other week at Grossman's Tavern on Spadina Avenue. Things were so bad at the beginning that one night Walsh passed the hat and got only $16. However, Downchild eventually began drawing packed crowds to the tiny club, and American bluesmen like Buddy Guy, and James Cotton came to jam with the band.

After Grossman's, Downchild became a strong attraction at such top local bars as the Colonial, Le Coq D'or, Abbey Road, and El Mocombo. For its first years, however, the band had a grit-ty, low-brow reputation. "Many people wouldn't hire my band because of that," says Walsh.

To mark the band's 25th anniversary, Downchild returned to Grossman's Tavern for a series of 10 dates. Among those who performed with the group were Canadian blues bands Big Sugar and the Sidemen, as well as Canadian producer Daniel Lanois (who had engineered Downchild albums in the mid-'70s) and Canadian harpist/singer King Biscuit Boy. Also present several nights was a long-time Downchild fan, Dan Ackroyd.

Ackroyd has been a Downchild supporter since the band used to play at his Queen Street after-hours club. The Blues Brothers' 1978 Atlantic Records album, "Briefcase Full Of Blues," in fact contains two songs written by Walsh, "I Have Everything I Need—Almost" and "Shot Gun Blues" (co-written with with brother Rick), as well as the Charles E. Calhoun and Lou Willie Turner tune "Flip, Flop And Fly," all of which were featured on Downchild's 1973 GRT Records of Canada album, "Straight Up."

Spurred by the top 20 cover hit of Sam & Dave's "Soul Man," "Briefcase Full Of Blues" reached No. 1 on The Billboard 200 in 1979.

While Walsh declines to reveal the financial windfall provided by the Blues Brothers' recording of his songs, he says, "Having the Blues Brothers do those songs upped my living style a little bit."

Produced by Bleakney and McConnell, Downchild's first album, "Bootleg," featured mostly covers and was recorded in a 10-hour stretch for $500 Canadian on a 2-track Revox recorder at Toronto's Rochdale College. According to Walsh, the debut album sold "between 1,000 and 1,500 copies" when released independently on Special Records in 1971. It sold 5,000 copies overall after being picked up for national distribution by RCA Records Canada.

For its first few years, Downchild's performances were restricted to Toronto. National top 40 radio airplay of its version of "Flip, Flop And Fly" in 1973 enabled the band to broaden its base of support. That year, traveling in Walsh's 1½-ton Dodge van, the band made its first tour of eastern Canada, followed by its first tour of western Canada the following year. Since then, Downchild has toured coast to coast at least several dozen times, playing every major Canadian city and most of the minor ones.

Downchild's prolific catalog consists of three albums recorded for the now-defunct GRT Records of Canada—"Straight Up" (1973), "Dancing" (1974), and "Ready To Go"; four albums for Toronto's Attic Records—"We Deliver" (1980), "Road Fever" (1980), "Blood Run Hot" (1981), and "But I'm On The Guest List" (1982); and "It's Been So Long" (1987) for Edmonton, Alberta-based Stony Plain Records. In 1994, "Good Time Guaranteed" was issued by Downchild Music. Only that album is available in the U.S., on Blue Wave Records in Baldwinsville, N.Y.

"I've always had rotten record deals," contends Walsh. "I've never got any money from records. Our best-selling album is 'We Deliver,' which sold 40,000 records. I'd sure like to do that again."

Attic reissued in Canada a double set of "Straight Up" and "We Deliver" in 1988 and a double set of "Dancing" and "Road Fever" in 1991.

GARNETT

(Continued from page 57)

contribute more by trying to focus on our objectives than by cutting some provocative kind of figure in public for the industry."

Garnett says he has an excellent working relationship with IFPI chairman David Fine, whose tenure in the post is complete in June. "I very much hope he will stand again," says Garnett. "It's very, very easy working for him."

Such support will be a significant assistance to Garnett as he seeks to steer IFPI into the future. "Having built a profile in the industry, the main thing we want to focus on now is anti-piracy. We've got to bring in new skills; we've got to restructure and refocus. We've got to start attacking manufacturing where it obviously infringes upon our rights."

Consolidation Hurts Alliance Sales

Restructuring Plan Forces Co. To Take Loss

■ BY ED CHRISTMAN

NEW YORK—In reporting its year-end numbers, Alliance Entertainment Corp. notes serious erosion in sales and operating profits due to its efforts to consolidate its distribution entities and transform the company into a significant music manufacturer.

For the year ending Dec. 31, 1996, the compsny reported a net loss of $148.7 million on sales of $691.1 million. Sales dropped 4.1% from the $720.3 million the company hsd in 1995, when it showed a net profit of $5.3 million.

Of the $148.7 million in losses, $118.9 million was due to nonrecurring charges. In breaking down the charges, the company reported that $53.9 million was related to the disposition of Brazilian operations and the artist management business; $33.6 million to a consolidation plan; $29.4 million to current industry conditions, including returns and the creation of reserves for accounts payables not likely to be collected; and $2 million to the termination of the nonrecurring charges, according to the company's 10-K filing with the Securities and Exchange Commission.

In regard to operating results, the company's cost of sales was $603.7 million, including a $40.9 million charge, while selling, general, and administrative (SG&A) expenses were $144.4 million, including a $15.4 million charge. If the charges are subtracted, the company's gross profit was $128.3 million and its SG&A was $129 million, which means that the company had a loss in 1996 of $700,000 before interest, taxes, depreciation, and amortization. In 1995, the company had $51.1 million in esrnings before interest, taxes, depreciation, and amortization.

The consolidation plan was announced in November 1996. As part of that plan, the compsny ssid it would close six of its 10 warehouses. So far, tbe CD One Stop facility in Bethel, Conn., has been closed. Also, on the proprietary music side, the company was combining the administrative functions of Castle Records' U.S. operation and Concord Jazz under the Red Ant Entertainment banner.

The plan will result in the elimination of 851 jobs and savings of $25 million

The consolidation of the distribution and proprietary music operations will result in the elimination of 851 jobs and produce savings of $25 million, according to the company document.

In breaking out Alliance's 1996 sales, distribution revenue was $617.9 million, or 89% of total sales, while proprietary music was $72.9 million, or 11%. In 1995, distribution sales were 5.5% larger at $654 million, wbile proprietary music revenues totaled $63 million.

In explaining the 5.5% drop in distribution business in 1996, the company said sales were affected by a decrease in export sales and higher-than-expected returns.

In the distribution business, Alliance experienced a dramatic shift in sales of major-label product vs. independent-label product. In 1996, major-label product accounted for 58% of sales, while independent product generated 35%. The remainder of sales were split between accessories, video sales, and publication.

The previous year, major-label sales accounted for 42% of Alliance's business, while independents took 42%. Independent product went from $303.2 million in sales in 1995 to $218.7 million in 1996, while major-label sales went from $345.6 million in 1995 to $361.4 million in 1996.

In breaking out distribution sales by geograpbic regions, the U.S. accounted for 71% of total sales; Soutb America and the Caribbean, 10%; the Pacific Rim, 3%; and Europe and other territories, 6%.

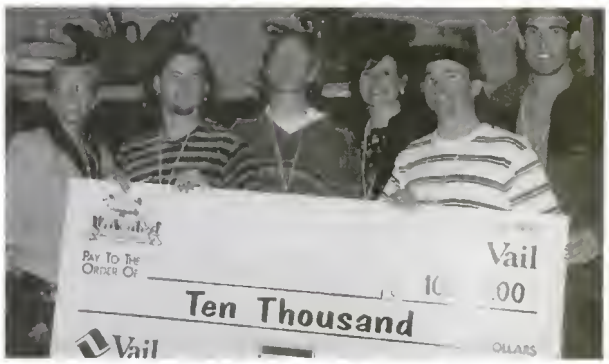
The gross margin of the distribution business for the year was 15.1%, if 6% in charges are included. In 1995, the gross margin for that segment of the operation was 17.6%. Gross margin for proprietary music was 42.7%, compared with 44.8% the previous year.

The company filing says that Red Ant, which has purchesed 50% of Delicious Vinyl, will release about 35 albums in 1997. It also notes that the Concord Jazz label, which has a library of about 700 slbums, will release about 80 titles during the year. In 1996 tbe company spent $18.5 million for the acquisition of proprietary music rights, compared with $20.9 million in 1995.

Capital expenditures during the year were $16.2 million, down from the $18 million the company spent in 1995. During 1997, the consolidation plan requires about another $20 million in cash, whicb has already been charged against 1996 earnings.

In the liquidity segment of the filings, the company had $8.7 million in casb at the end of 1996, compared with $12.9 million in 1995. Accounts receivable were $164.4 million, down from $192.6 million due to the company at the end of 1995.

(Continued on next page)



Victors In Vail. Seattie band Salmon Davis beat out more then 650 unsigned bands to win Sam Goody's "UnVailed '97: The Ultimate Band And Board Event," held in March in Veil, Colo. Pictured, from ieft, are Marcia Appel, senior VP, Musicland; Sam Hudson and Dava Franch, Salmon Davis; Stephanie Maki, director of partnership marketing and national promotions, Musicland; Mark Dresser, Salmon Davis; and Brian Maginnis, Request megazine.

Sony Utilizes Web Site For Indie Retail Promo

NEW YORK—In its efforts to market developing artists, Sony Music Distribution is using the Internet to drive traffic into 250 independent retail outlets throughout the U.S.

Sony has created a database of alternative rock-oriented, independent record stores. Located on the World Wide Web at http://www.the-ird.com, it provides Web travelers with background information on each store and en incentive, via a coupon good for a specific free music title, to visit the merchants.





Josh Rosenthal, VP of alternative music marketing for Sony Music Distribution, says that the effort began witb the desire to create a database of strong independent stores around the country so that visitors to the site would be informed about good record retailers. Then, Rosenthal says, "I saw the potential as a direct marketing vehicle, where we could get the stores to cooperste with us in.running monthly promotions with featured artiats."

When browsers enter the Independent Retsilers Directory site, they see a map of the U.S. and can select the state where they live to get a listing of independent record stores, with information about each outlet.

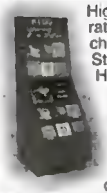
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SONY UTILIZES WEB SITE FOR INDIE RETAIL PROMO

(Continued from preceding page)

store, listing a description of the outlet's specialties, its phone number, address, E-mail and Web site addresses, the store logo, and directions to the store.

Each month Sony Music Distribution features a different artist, offering a coupon that can be printed and redeemed at stores listed in the database. In setting up Ben Folds Five's "Whatever And Ever Amen" album (released March 18), Sony offered a coupon good for one of two import CD-5s by the band, one featuring a cover of Oasis' "Champagne Supernova," the other a version of "Hava Nagila."

The marketing initiative is important because "it triggers a call for action, to get up from behind their computer and walk into the record store," Rosenthal states. "We are driving incremental foot traffic into stores, but the retailers are the ones who make the promotion successful, creating a win-win situation for themselves, the consumer, and our artists."

Dave Gottlieb, VP of marketing at 550 Music, applauds the initiative, saying that the Ben Folds Five campaign paid buge dividends. "We monitored that people were going into the store to get the CD-5," Gottlieb states. "It was like instant market research."

With the Internet still a few years away from becoming a force in selling music, Gottlieb suggests that "the best thing we can do now is to mine away and take all these people who are browsing, and help them to know about upcoming releases and turn them onto stores and make those stores a destination."

Phil Streng, co-owner of the Record Service cbain, wbicb bas two outlets, one eacb in Cbampaign and Urbana, Ill., says, that the Ben Folds Five promotion got a quick response, with customers cleaning out the store's allotment of the CD-5. Similarly, Don Van Cleave, owner of the Magic Platter—whicb bas two outlets in Birmingham, Ala.—says that the store's Ben Folds Five CD-5 allocation "blew out in seven or eigbt days."

He says that the promotion not only increased traffic to the store but brought in some new customers.

Rosenthal notes that in addition to obtaining a giveaway, the campaigns require setup each month and a lot of maintenance, as well as a strong relationsbip with retail partners. He declines to be specific about how much product is given away each month.

Web travelers can accesa the site via the Sony Music home page or through appropriate individual artist sites that Sony promotes each month. Moreover, the Sony Music Distribution college representative team has launched a campaign to publicize tbe site by giving away stickers with the Web address at concerts and places where Sony's target audience bangs out, including cyber cafes, cluhs, bars, malls, and computer labs on college campuses, according to Rosenthal.

Tbis month, Sony is giving away a four-song import CD by Jamiroquai that includes the song "Bullet," which is not available in the U.S. on tbe group's new album, "Travelling Without Moving." In May, Sony will provide stores with a 12-inch of mixes of a song called "2Wicky," which is on "A New Stereophonic Sound Spectacular," an alhum released April 15 by the band Hooverphonic.

ED CHRISTMAN



Silver Celebrants. At Trans World Entertainment's A Tribute to Excellence dinner last month at the Rainbow Room in New York, the company and the Manhattan Transfer were both celebrating their 25th anniversary in the music business. Shown, from left, are Bob Higgins, chairman/CEO, Trans World; Jerry Kamiler, divisional merchandise manager, Trans World; Manhattan Transfer members Tim Hauser, Janis Siegel, Cheryl Bentyne, and Alan Paul; Vinnie Birbiglia, senior music buyer, Trans World; and Jim Litwak, executive VP merchandising and marketing, Trans World.

EXECUTIVE TURNTABLE

DISTRIBUTION. **Brenda Hazell** is appointed director of urban marketing and promotion for RED Distribution in New York. She was a product manager for Epic Records.



HAZELL



BELL

HOME VIDEO. New Line Home Video in Los Angeles promotes **Michele Bell** to VP of rental marketing and **Beth Gunderla** to director of sell-through marketing and names **Adam Langsbard** senior manager of sell-through marketing. They were, respectively, director of rental marketing, manager of sell-through marketing, and a product manager for Paramount Home Video.

David Bishop is promoted to president of MGM Home Entertainment in Santa Monica, Calif. He was executive VP.

Bob Topping is promoted to VP of national accounts and Canadian markets for Buena Vista Home Video in Burbank, Calif. He was VP and managing director of BVA Video in Toronto.

Cabin Fever Entertainment in Greenwich, Conn., appoints **Marylou Bono** manager of marketing, sell-through and **John Brescia** programming and distribution administrator. Tbey were, respectively, director of marketing for SAR Entertainment and a consultant to the firm.

MUSIC VIDEO. **Donna Wolfe** is appointed director of production and programming for MTV International in New York. She was director of original programming for VH1.

ALLIANCE

(Continued from preceding page)

Total current liabilities were $349.6 million at tbe end of 1996, including $267.2 million in accounts payable. Long-term debt totaled $234.2 million, including $125 million in debentures. Of the long-term debt, $8.3 million will come due by the end of 1997, $9.3 million at the end of 1998, and $69.6 billion at the end of 1999.

Total assets were $613.1 million, down from the $645.4 million reported at the end of 1995. Inventory was $164.4 million in 1996, down from $192.6 million at tbe end of 1995. Accounts receivables were $173.6 million, down from the $193.8 million due at the end of 1995.

The company finished the year with 1,850 employees. Of that, 498 were in management and administrative functions, 402 were in sales and marketing, and 950 were in inventory control/warehouse and distribution.

After closing the targeted warehouses, Alliance will operate a 240,000-square-foot facility in Coral Springs, Fla.; a 130,000-square-foot facility in Santa Fe Springs, Calif.; a 13,000-square-foot facility in Los Angeles; and a 120,000-square-foot warehouse in Albany, N.Y.

FOR THE RECORD

Due to an editing error, an article in the Merchants & Marketing section of the April 12 issue on the National Assn. of Recording Merchandisers' Best Seller Awards incorrectly stated tbe winner in tbe alternative recording of the year category. The winner was "Jagged Little Pill" by Alanis Morissette (Maverick/Reprise/Warner Bros.).

newsline...

MUSICLAND STORES reports that sales from stores open at least a year declined 4.9% in the five-week period that ended April 5. The mall stores (Sam Goody, Musicland, Suncoast Motion Picture Co.) showed a higger decrease in same-store sales (5.1%) than the superstores, On Cue and Media Play (4%). The company attributes the declines in part to there being one less shopping day this year than last. Easter Sunday, on which most stores were closed, fell during March this year; last year it was April 7. Musicland also blames a "lack of depth in this year's new releases, particularly in video releases that drive Easter gift sales." Total sales fell 11.3% in the five weeks to $144.6 million from $163.1 million because of the closing of stores during the past year.

A&E AUDIOBOOKS, an audiobook imprint, has been launched by A&E Television Networks, the cable TV network and home video company. The introduction begins with the release June 3 of four audiobooks from A&E's Emmy Award-winning, 10-year-old "Biography" series: "Harry S. Truman," "Jesus," "Patton," and "Nostradamus." A marketing campaign that includes in-store listening stations begins the same day at Barnes & Noble. New Video is A&E's distributor. The 45- to 90-minute audiotapes have a suggested list price of $9.95 and are narrated by Jack Perkins. "Biography" videos are also marketed by A&E and distributed by New Video.

CINERGI PICTURES ENTERTAINMENT has agreed to sell its motion picture library and most other assets to Walt Disney Pictures and Television in exchange for cancellation of $38.4 million in loans by Disney to Cinergi. Disney will also assume some of Cinergi's debts and relinquish its equity interest in the company. The library includes such films as "Evita," "Judge Dredd," "The Scarlet Letter," "Nixon," and "Tombstone." Cinergi retains the soundtrack rights to "Evita," however. Under the deal, Cinergi's domestic film-distribution agreement with Disney has been terminated. Santa Monica, Calif.-based Cinergi says that it is "considering its alternatives" after the sale and that it might "dispose of those assets not being sold to Disney."

LIGHTYEAR ENTERTAINMENT has acquired U.S. distribution rights to blues and rock indie label Viceroy Entertainment Group. The first release will be a compilation, "Knights Of The Round Table," featuring such artists as Jack Bruce and Peter Green, in May. Other new titles include a tribute to Green, "Rattlesnake Guitar"; "Keeper Of The Flame" by Mitch Woods; and "New Address" by Deanna Bogart. Lightyear is distributed by WEA.

ALL AMERICAN COMMUNICATIONS says in its annual 10-K financial statement that operating profit from music and merchandising rose to $2.1 million last year from $10,000 the year before. Santa Monica-based All American previously reported that music revenue increased 16% to $25.6 million. The gains were primarily fueled by "Weird Al" Yankovic's platinum-selling album "Bad Hair Day." All American Music has an active roster of 10 artists, including James Brown, and has 75 catalog albums in release. WEA is its distributor.

TIME WARNER says it no longer plans to sell New Line Cinema, the movie company it acquired last year with the purchase of Turner Broadcasting System. Moreover, The Wall Street Journal reports that the company is close to obtaining a $500 million credit line to finance New Line's proposed film slate. Although the parent company has a major movie company in Warner Bros. Pictures, New Line continues to report to Time Warner vice chairman Ted Turner. Another movie studio acquired in the Turner deal, Castle Rock Entertainment, has been folded into Warner Bros.

RHINO RECORDS plans to release anthologies by Phil Ochs and Dick Dale, among others, in the coming months. "The Dick Dale Anthology," a 39-track, two-CD collection by the "king of the surf guitar," will be released June 10 at a suggested list price of $29.98. A three-CD set by legendary folk singer Ochs, "Fantasies And Farewells: The Phil Ochs Collection," is scheduled to come out Aug. 5. It features 53 tracks culled from 11 albums and carries a suggested list price of $49.98. In other news, Rhino will release on June 24 "VH1: More Of The Big '80s," the second volume of the collaboration between the record label and the cable music programmer. The set's 16 tracks include recordings by Dexy's Midnight Runners, Wang Chung, Devo, Godley & Creme, and Tracy Ullman.

ACCLAIM ENTERTAINMENT, a marketer and distributor of video games, reports that it narrowed its net loss to $16.8 million in the second fiscal quarter, which ended Feb. 28, from $55.7 million a year earlier. Revenue increased nearly threefold to $52.3 million from $17.9 million. Despite the improvement, the company's stock fell 9.3% in Nasdaq trading to $4.25 because results were below expectations.

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Alliance Seeks Transition Into New Equity Investment

HELPING HANDS: Retail Track hears that Alliance Entertainment Corp. is looking for "bridge financing" to keep things running smoothly at the company until it decides which is the best way to bring new equity into the company. According to sources, Allisnce is asking the six majors for extra dating on payments due. For the next few months, tbe company is proposing, with certain variations, to make payments a month late. (For example, April payments would be made in May, May payments would be pushed back to June, and so on.)

The majors are said to be reacting cautiously to the request; some have granted some form of payment relief in exchange for other concessions from Alliance, while others are said not to have committed to the request yet.

Alliance is said to be tying the request into whatever vehicle it chooses to bring new equity into the company. Its options are a rights offering aimed at raising $35 million from existing investors, or a possible casb infusion of $100 million-$125 million into the company through negotiations with an unnamed third party—believed to be Apollo Advisors—which likely would get a significant amount of new shares of the company's stock (Billboard, April 12). Supposedly, after the new capital is raised, Alliance payments would be brought current.

Until this month, Alliance has been current with the six majors, although it has been on hold with many independent labels and distributors for up to six months.

In other Alliance news, sources say that two weeks ago, corporate notified employees at the Passport facility in Denver that it will be shutting down that operation. **Toby Knobel**, president of Passport, has been seeking a financial backer so that he can buy the company back from Alliance. He had until March 31 to come up with a backer, but he has been unofficially granted an extension by Alliance management, according to sources. The notification of Passport employees by Alliance is seen as a precaution should Knobel fail in his quest.

RETAIL TRACK

by Ed Christman



Alliance did not return calls for comment.

OVER THE PAST two years, music labels have been hit with a double whammy when it comes to catalog sales. One, the trend for consumers to make CD replacement purchases for their music libraries appears to bave run its course. Two, the music industry's main distribution channel (music retail) has been sick, and subsequently catalog sales have been impacted due to frequent sbortages in open-to-buy dollars and the trend by music specialty chains to trim deep catalog from the model inventories of many stores.

In 1995, PolyGram Group Distribution (PGD) was one of the first to react to the softening of catalog sales by naming **John Esposito**, formerly COO of the music and video division of Nobody Beats the Wiz, as, in essence, VP of catalog sales. While other majors suffered a downturn in catalog sales in 1996, PolyGram's catalog sales increased 2% (Billboard, Jan. 11). Other majors soon followed in PGD's footsteps as **Dave Curtis**, who succeeded Esposito at the Wiz, was brought in by Sony Music Distribution as VP of catalog development; and recently WEA named **Robert Marick** VP of catalog development. Also, some labels have added catalog sales positions. For instance, **Jim Dobbe**, formerly with Abbey Road Distributors, has been named director of catalog sales and marketing for MCA.

This year, reactions to catalog sales bave been more encompassing. EMI-Capitol Music Group North America created EMI-Capitol Entertainment Properties (Billboard, March 18), and PGD launched the PolyGram Catalog Development Group (Billboard, Jan. 11).

In the latter case, the PolyGram Catalog Development Group was created by folding PolyGram Special Markets, the Chronicles division, and catalog sales development into one company, headed by Esposito, who was nsmed senior VP.

In early April, the PolyGram Catalog Development Group finalized its structure, appointing key personnel. According to Esposito, the company will have three divisions: **Bill Levenson**, VP, who will head up A&R; **Bob Bell**, senior VP, who is heading up the special markets sales group; and an as-yet-unnamed VP to head up business affairs (Billboard Bulletin, April 10).

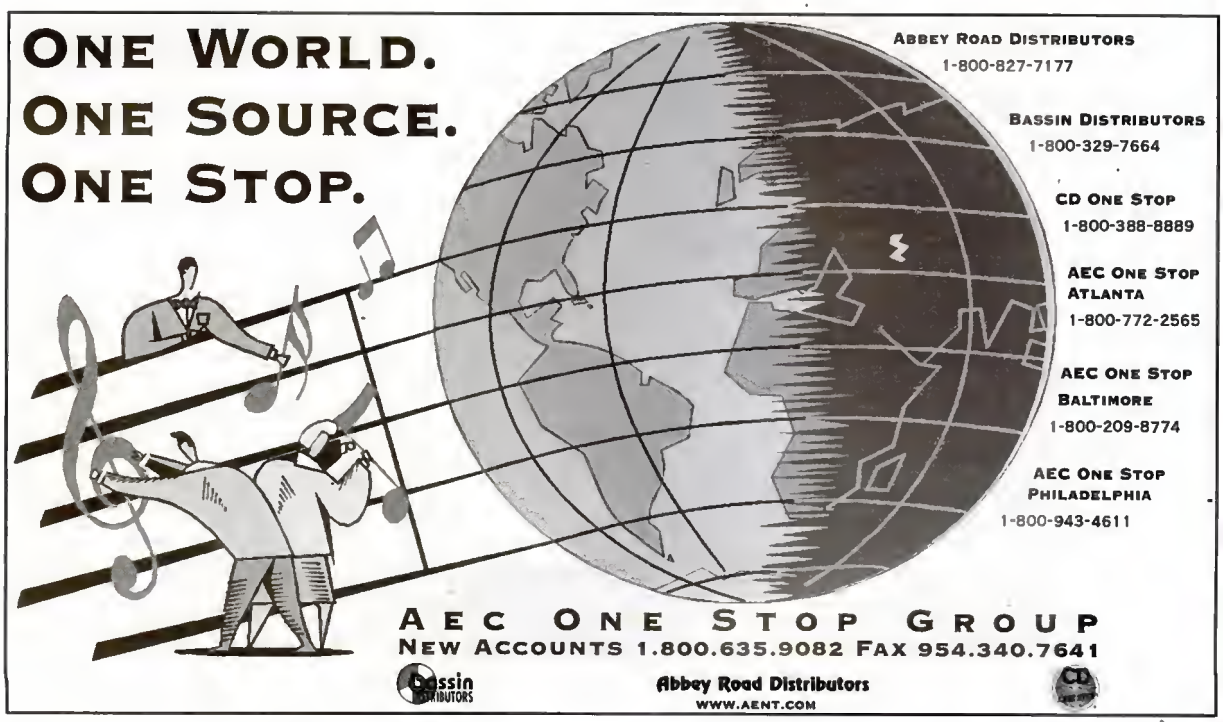
As part of the restructuring, six people left tbe company: three who resigned and three who were let go. Esposito declines to comment on the departures.

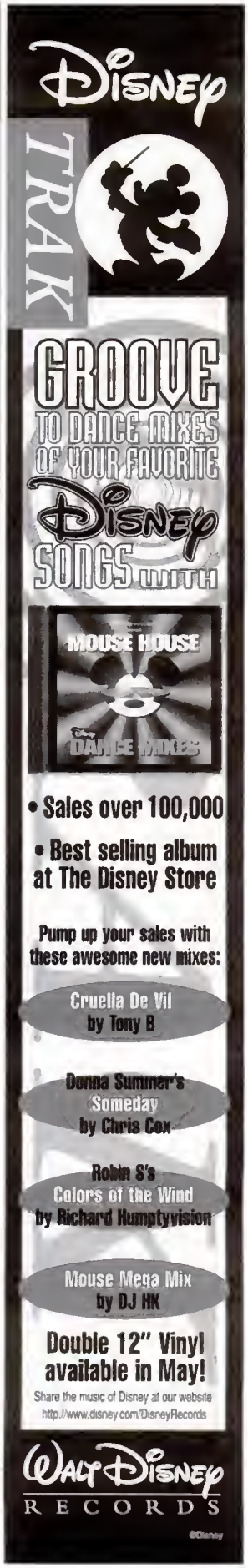
Among the new appointments, **Paul Foley**, formerly sales manager for the Boston PGD branch, was named VP of catalog sales, replacing Esposito, and **Mitch Imber**, formerly sales manager for the New York PGD branch, haa been named VP of sales for direct markets. Also, **George Culapisto** has been named director of finance; **Michael Cohen** has been named manager of television compilations; and **Pat Lawrence**, formerly with Schwartz Bros. and Mitsubishi, has been named VP of sales for premium products.

Esposito says thst the two PGD divisions and catalog sales have now "been flattened into s single organization. It is designed to cover the whole gambit of traditional distribution but also make a big connection to alternative channels."

AROUND THE TRACK: Sources say that JFL Distributors, a one-stop/independent distributor in Miami, has closed. Calls to the company went unanswered.

MAKING TRACKS: Retail Track hears that **Bob Kelleher** has been named CFO at Wherehouse Entertainment, replacing **Henry Del Castillo**, who left the chain . . . Also, **Bob Anderson**, formerly senior director of Northeast sales for RCA, has started at Jive as VP of sales . . . **Rob Prisament**, formerly director of marketing at Essex Entertainment, is seeking opportunities and can be reached at 914-478-7087 . . . **Joe Heslin**, director of credit at BMG Distribution, has parted ways with that company and is seeking opportunities. When he is not sailing on Long Island Sound, Heslin can be reached at 718-631-4044.





Cash Money Finds Odd Home In Touch And Go

Publicist Skirts Conflict With His Band Signed To Indie

DECLARATIONS OF INDEPENDENTS™



by Chris Morris

EVERBODY'S IN SHOW BIZ: Out here in L.A., some friends of ours have a band that appears irregularly—that is, whenever they can con somebody into giving them a gig—in the local clubs.

The fluctuating lineup includes a major-label VP of corporate publicity (lead guitar), a reporter for a national daily (saxophone), a local TV newsman (keyboards), and the head of sales for one of Billboard's sister publications (rhythm guitar). We will also confess that Declarations of Independents has been known to step up to the mike as a guest vocalist (after not-so-gently prodding the other guys in the group).

So, OK, everybody—even journalists and record company staffers—wants to be a rock star. But this kind of double duty can lead to some uncomfortable potential conflicts of interest, as **Scott Giampino** of Touch and Go Records in Chicago has discovered.

Giampino handles publicity for the Windy City indie's estimable roster; he's our press contact there. It's his job to humbly suggest that writers spill some ink on Touch and Go's bands.

But what's a publicist to do when one of those bands is his very own group?

Giampino, it seems, is a member of **Cash Money**, a Chicago-based duo that has just released its debut album, "Black Hearts And Broken Wills," on Touch and Go. Previously, Giampino and his partner, ex-**God And Texas** guitarist **John Humphrey**, had released a single on local Tug-O-War Records.

It should be empbasized that Giampino is not some Johnny-come-lately cheeseball who is capitalizing on his label gig. Before establishing Cash Money in late 1994, he cut two albums with **the Rosehips** and did gruesome duty as a member of the late provocateur **G.G. Allin's** band.

"It was pretty fun," Giampino says of the latter experience. "It was pretty much what you'd think'... His fans were way crazier than he was."

After starting up Cash Money—which plays in a brazen, blues-based style, in the manner of such other roots-punk duos as **Doo Rag**, **20 Miles**, and **Bantam Rooster**—Giampino never made a move to get signed to Touch and Go, but it turns out that label owner **Corey Rusk** liked the act.

Giampino recalls, "We'd do a show, and Corey would be there, and he'd say, 'Wow, I didn't know you were such a good drummer'... He said, 'Give me a tape when it's done, and we'll see if we can work something out.'"

So Cash Money ultimately became a Touch and Go signee. But the idea of promoting a group of which he was a member made Giampino squirm.

"I had to think twice," he says. "I was nervous about the perception of the band, or of me."

More power to Giampino for resisting the temptation to chew writers' ears off about the group. "I just send [the record] out," he says. "We'll do all of the [promotional] steps, up to me hawking it. We'll work the tour more. It's a live band, as most blues stuff is."

Cash Money, which toured last year with labelmates **Man Or Astro-Man?**, may do some dates ("two weeks max," says Giampino, who has a day job to consider) later this year with **the Grifters**.

Since you won't hear anything from Giampino, we'd like to put in a good word for Cash Money. It's a rockin' little outfit that's worthy of your attention. And how can you knock a group in which the drummer has an iron skillet as part of his kit?

Also, collectors note: The album cover for "Black Hearts And Broken Wills" is the work of fellow Chicagoan **Jon Langford** of **the Mekons** (another Touch and Go act) and **the Waco Brothers**; Langford, an accomplished visual artist, graciously contributed the snazzy-looking portrait of Giampino and Humphrey on the booklet.

FLAG WAVING: Guitarist/vocalist **George Bedard** has got the sound. If it's nifty roots-rock guitar picking you're seeking, look no further than "Hip Deep," Bedard's second album with his band **the Kingpins** for Ann Arbor, Mich.-based Schoolkids' Records.

As he did on his terrific 1992 Schoolkids' debut, "Upside!," Bedard steps forward on the new disc with a crisply played menu of original tunes that deftly mine classic blues, rockabil-

(Continued on next page)

A Kids' Music Biz Seminar Offers Insider's Perspective

THERE'S NO BUSINESS LIKE ... For years, **Regina Kelland** has gotten calls from people wanting to break into the children's music industry. They have sought Kelland's advice because the West Los Angeles-based consultant is not only one of the seminal figures in the kids' business as it exists today, but is one of the most truthful, no-nonsense sources of information on the subject.



KELLAND

Still, for most of those seeking Kelland's counsel, "there's really been nothing I could do for them," she says. "Most of them are single artists with a demo, wanting to know how to package and sell their product."

And Kelland's service fees are generally too steep for one person. Still, she wanted to help, and the possibility of creating a seminar geared toward beginners, which would deal specifically with start-up issues, seemed like a feasible way to go.

"The idea rattled around in my brain for more than a year," she says, "but I just couldn't get a handle on how to do it. Then in February, I was having dinner with **Cathy Fink** and **Marcy Marxer** [Grammy nominees and a renowned children's duo], and we were talking about the seminar idea—and suddenly I saw how to do it. In one concentrated seminar, I could present those starting out with tools they could apply to their businesses."

And so it has come to pass. Kelland's inaugural seminar, "Getting Down To Business: The Business Of Children's Music," is being held Saturday (26) from 9 a.m.-noon at the Marina Beach Marriott, Marina Del Ray, Calif. And this is just the beginning. Kelland plans to take her show on the road over the next few months, hitting San Francisco next, followed by Seattle, Chicago, Boston, New York, and Washington, D.C. The seminar fee is $199 (with a 25% discount for early registration, which was due April 12 for the first event).

The seminar is tailored to those who "are starting or thinking of starting their own children's label, need fresh ideas for a stalled business, would like to meet others at the same level of business development, or are just interested in children's music," says Kelland.

"Getting Down To Business" begins with a "state of the industry" segment followed by these areas of concentration: packaging, distribution, media, marketing, networking, and alterna-



by Moira McCormick

tives to traditional retail. In addition, each registrant receives a "resource package" filled with listings of contacts who contribute to the entire record-making process, from duplicators and photographers to trade organizations.

Significantly, says Kelland, those listed in the resource package came personally recommended by people Kelland has worked with. "They aren't just names pulled out of the phone book," she says. "These are all people whose work is valued by professionals. I'm hoping that an added result of the seminar is that these quality independent providers will get business from it as well."

One major potential benefit of bringing together people at the same level of development—"those who may still be at the starting gate"—is the ever-valuable prospect of networking. Kelland recalls being at the annual convention of the National Assn. of Independent Record Distributors and Manufacturers 10 years ago, after she and maverick kids' artist **Peter Alsop** had formed indie label Moose School Records. There, she made the acquaintance of fellow fledgling entrepreneurs **Debbie Block**, **Virginia Calloway**, and **Bett**

(Continued on next page)

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THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		★★ No. 1 ★★		
1	1	**SOUNDTRACK ▲⁶** POLYDOR 825005/A&M (10.98/16.98)	GREASE 18 weeks at No. 1	197
2	2	**METALLICA ▲³** ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	296
3	6	**BOB MARLEY AND THE WAILERS ▲³** TUFF GUNG 848210*/ISLAND (10.98/17.98)	LEGEND	409
4	3	**BUSH ▲²** TRAUMA 92531/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE	118
5	4	**SHANIA TWAIN ▲⁵** MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	111
6	9	**ENIGMA ▲³** CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	303
7	7	**SUBLIME** GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	24
8	8	**CELINE DION ▲⁴** 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	164
9	10	**BOB SEGER & THE SILVER BULLET BAND ▲³** CAPITOL 30334* (10.98/15.98)	GREATEST HITS	129
10	11	**BEASTIE BOYS ▲³** DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	293
11	5	**THE NOTORIOUS B.I.G. ▲²** BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	64
12	12	**GARTH BROOKS ▲⁹** CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	122
13	13	**METALLICA ▲⁴** ELEKTRA 60812 EEG (10.98/16.98)	...AND JUSTICE FOR ALL	369
14	16	**ENIGMA ▲²** CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	106
15	19	**STEVE MILLER BAND ▲⁶** CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	307
16	17	**EAGLES ▲⁶** GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	127
17	14	**PINK FLOYD ▲¹⁵** CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1047
18	18	**JOURNEY ▲⁵** COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	397
19	20	**JIMMY BUFFETT ▲²** MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	324
20	22	**METALLICA ▲³** ELEKTRA 60449/EEG (10.98/16.98)	MASTER OF PUPPETS	341
21	25	**TOM PETTY AND THE HEARTBREAKERS ▲⁴** MCA 10813 (10.98/17.98)	GREATEST HITS	169
22	15	**2PAC ▲** INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	69
23	23	**METALLICA ▲³** MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	323
24	30	**SARAH MCLACHLAN ▲²** NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	135
25	28	**ENYA ▲⁴** REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	318
26	27	**LIVE ▲⁵** RADIOACTIVE 10997/MCA (10.98/16.98)	THROWING COPPPER	132
27	26	**PINK FLOYD ▲¹⁰** COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	433
28	29	**VAN MORRISON ▲²** POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	332
29	21	**AEROSMITH ▲⁹** COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	263
30	31	**JIMI HENDRIX ▲²** MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	174
31	35	**DAVE MATTHEWS BAND ▲⁴** RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	131
32	38	**ABBA ▲²** POLYDOR 517007/A&M (10.98/17.98)	GOLD	122
33	32	**SOUNDTRACK ▲⁷** COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	222
34	33	**QUEEN ▲** HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	224
35	40	**ERIC CLAPTON ▲** POLYDOR 527116/A&M (10.98/17.98)	THE CREAM OF ERIC CLAPTON	40
36	—	**JAMES TAYLOR ▲¹¹** WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	338
37	—	**U2 ▲¹⁰** ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	226
38	24	**ELTON JOHN ▲¹³** ROCKET 512542/ISLAND (7.98/11.98)	GREATEST HITS	266
39	36	**AC/DC ▲¹²** ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	184
40	45	**BRUCE SPRINGSTEEN ▲²** COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	38
41	46	**SADE ▲²** EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	93
42	48	**ENYA ▲³** REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	253
43	39	**AEROSMITH ▲³** GEFFEN 24716 (12.98/17.98)	BIG ONES	52
44	—	**WHITE ZOMBIE ▲²** GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	89
45	—	**BLONDIE ●** CHRYSALIS 21337/EMI (7.98/11.98)	THE BEST OF BLONDIE	30
46	50	**ZZ TOP ▲²** WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	119
47	43	**HOOTIE & THE BLOWFISH ▲¹⁰** ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	144
48	—	**SOUNDTRACK ▲¹¹** POLYDOR 825369/A&M (12.98/19.98)	SATURDAY NIGHT FEVER	132
49	44	**RAGE AGAINST THE MACHINE ▲²** EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	140
50	42	**TORI AMOS ▲** ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	57

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title

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CHILD'S PLAY

(Continued from preceding page)

Sanders.

"We started networking," Kelland says. "We shared ideas—as well as booth space at subsequent trade shows—and gave each other moral support."

Not only did the quartet collectively have more eyes and ears, which helped in terms of business development, according to Kelland, but there was a sense of togetherness, of working toward a common goal. "It was great to know you weren't the only person doing this; it was less like competition and more like cooperation."

And each of these women has gone on to achieve recognition: Block with her Round River Records and its flagship artist **Bill Harley**, easily one of the finest songwriters in any genre; Calloway with her label High Windy Audio and its flagship artist, sublime storyteller **David Holt**, winner of this year's Grammy for spoken-word children's album (Child's Play, Billboard, April 12); and psychologist Sanders with her popular line of children's relaxation titles.

Kelland herself became director of children's marketing for A&M Records, working with **Shari Lewis**, Fink and Marxer, **Tom Chapin**, Harley, **Bob McGrath, Linda Arnold**, and the **Re-Bops**. At various times, Kelland has also served as an artist manager, booking agent, and children's editor/columnist for a national publication.

Kelland says the seminar presents a realistic picture of the kids' marketplace as it pertains to independent artists and labels. Which is to say, it's far from a rosy picture, as anyone who's followed the business since this column debuted five years ago knows. Major labels are not in the market for unknown live artists and probably won't be for a long time, if ever.

"But instead of bemoaning the state of the industry," Kelland says, "I'll be showing people how to navigate in these rough waters." Some attendees, she notes, may reach the conclusion that the kids' business is not for them, thus saving themselves further time and expenditures. But Kelland wants to show those who do decide to plunge in that the whole process can be extremely rewarding on a personal level.

"To come up with the idea of a kids' record, and then actually making it happen, can be so much fun," she says. "Not just the end result, but the entire execution of the project."

Kelland notes that her seminar is not in competition with any other kid-hiz conclave—those that feature panel discussions by high-ranking executives at brand-name entertainment companies. "That's already been done," she says, referring to the annual Kids' Entertainment Seminars. Details of those seminars' 1997 editions will be outlined here in two weeks.

INDEPENDENTS

(Continued from preceding page)

ly, and R&B styles. He also essays a handful of classics from back in the day, including **Little Richard's** "Heeby-Jeebies," **Elmore James'** "Hawaiian Boogie," and saxman **Red Prysock's** instrumental "Zip." The group also kicks in a rocked-up version of "The William Tell Overture."

Bedard, who was inspired to pick up the guitar as a teenager after witnessing **Magic Sam** at the Ann Arbor Blues Festival, continues to carry a torch for American roots styles.

"It still has vitality," Bedard says. "The collusion of black and white traditions in the South, that's where this stuff comes from. That blending of the two streams can still generate fresh music. It just depends how you approach it."

In Bedard's case, the approach consisted of performing with some of the blues masters—**Koko Taylor, Lightnin' Slim, Big Walter Horton**—and then applying that knowledge to his own music. For several years, he was paired with guitarist **Steve Nardella** in the **Silvertones**, a Michigan unit that applied a similarly eclectic approach to roots forms.

On "Hip Deep," Bedard has enlisted a complement of guests to fatten the sound of the Kingpins (which also feature drummer/vocalist **Richard Dishman** and bassist/vocalist **Randy Tessler**), including a four-piece horn section of Detroit jazz players, swinging harmonica player **Dave Morris** (no relation), and **Chuck Berry's** incomparable pianist **Johnnie Johnson**.

"He's heen touring the last few years," Bedard says of Johnson, "and when he comes to Detroit, we usually back him up. He was here for the weekend, and I asked if he'd record with us."

Fans outside of Michigan may have to wait awhile to catch Bedard's act live, since he sticks close to home—he's the father of two young children. "We don't tour a lot," he says. "We generally go out just on weekends . . . I'd like to keep my hand in, and maybe when my kids are older, [I'll] go out a little hit more nationally."

Top Kid Audio™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES / LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			★★★ No. 1 ★★★	
1	1	4	**THE SIMPSONS** RHINO 72723 (10.98/15.98)	SONGS IN THE KEY OF SPRINGFIELD
2	2	8	**READ-ALONG** WALT DISNEY 60280 (6.98 Cassette)	RETURN OF THE JEDI
3	6	64	**SING-ALONG** WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
4	8	67	**VARIOUS ARTISTS ▲²** WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
5	3	86	**VARIOUS ARTISTS ▲** WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
6	10	86	**VARIOUS ARTISTS ●** WALT DISNEY 60866 (10.98/16.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
7	13	41	**VARIOUS ARTISTS** WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
8	18	86	**BARNEY ▲²** BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
9	5	38	**CEDARMONT KIDS CLASSICS** BENSON 056 (3.98/6.98)	TODDLER TUNES
10	4	23	**MICHAEL JORDAN** KID RHINO 72497/RHINO (9.98 Cassette)	SPACE JAM: AN AUDIO ACTION-ADVENTURE
11	12	43	**CEDARMONT KIDS CLASSICS** BENSON 220 (3.98/6.98)	SILLY SONGS
12	11	8	**READ-ALONG** WALT DISNEY 60281 (6.98 Cassette)	THE EMPIRE STRIKES BACK
13	9	8	**READ-ALONG** WALT DISNEY 80282 (6.98 Cassette)	STAR WARS: A NEW HOPE
14	7	68	**CEDARMONT KIDS CLASSICS** BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
15	17	53	**VARIOUS ARTISTS** WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
16	20	64	**VARIOUS ARTISTS** WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD
17	16	4	**READ-ALONG** WALT DISNEY 60231 (6.98 Cassette)	WINNIE THE POOH & TIGGER TOO
18	22	32	**VARIOUS ARTISTS ▲²** WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
19	19	4	**READ-ALONG** WALT DISNEY 60229 (6.98 Cassette)	WINNIE THE POOH & THE HONEY TREE
20	15	60	**CEDARMONT KIDS CLASSICS** BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
21	14	52	**CEDARMONT KIDS CLASSICS** BENSON 216 (3.98/6.98)	BIBLE SONGS
22	21	25	**READ-ALONG** WALT DISNEY 60272 (6.98 Cassette)	101 DALMATIANS (LIVE ACTION)
23	RE-ENTRY		**READ-ALONG ▲²** WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
24	RE-ENTRY		**KENNY LOGGINS ▲** SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
25	RE-ENTRY		**VARIOUS ARTISTS** WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS

Children's recordings: original motion picture soundtracks. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices.

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They're Grateful. Monterey Home Video staffers celebrate a "Grateful Dead Day" to commemorate the ITA Award won by "Ticket To New Year's." The concert title streeted Oct. 1, 1996, and continues to sell, along with two other band videos. The Deadheeds, in the top row, are Christine Beyly, sales manager, end Patricia Berg, director of customer service. In the bottom row are Ian Green, operations director, and executive assistants Julie Santana and Kathy Subiette.

More Vids Going Direct To Sell-Thru

With Sales Up, Studios Reconsider Release Strategies

■ BY ANNE SHERBER

NEW YORK—When "Jerry Maguire" is releesed on video next month, it will be the latest in a series of studio attempts to expand the definition of a successful direct-to-sell-through title.

Conventional wisdom once dictated tbat in order for studios to leave as little money as possible on the table, thestrical movies that made less than $100 million at the box office and that were aimed at anyone other than 4-year-olds had to be released first et a rental price and then repriced for sale six months later.

As more and more consumers have shown an interest in creating home video libraries, Hollywood has demonstrated an increased willingness to release theatrical films direct to sell-through as long as they heve been family-oriented or box-office blockbusters.

But in the past few years a number of notable exceptions to the rules hsve inspired the majors to dip their toes, albeit tentatively, into the sell-through waters when releasing movies that are neither family-oriented nor big at the box office. 20th Century Fox Home Entertainment is, arguably, the most aggressive when it comes to direct-to-sell-through releases.

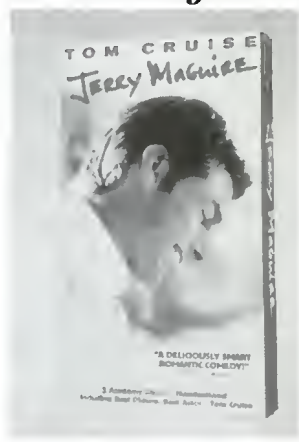
Over the past three years, Fox Home Entertainment has repeatedly surprised industry observers by successfully pricing "Speed," "Mrs. Doubtfire," and last year's "Waiting To Exhale" for sale. Although he says the studio determines which titles will be direct to sell-through using a set formula, Fox Home Entertainment president Bob DeLellis also cites a number of variables as key to the decision-making process.

"Obviously, the content of the movie is the first thing," says DeLellis. The movie's repeatability, its perceived value in the minds of consumers, and, most important, he says, whether the title "skews very high female," are also factored in.

Particularly in the case of "Waiting To Exhale," which was rated R snd geared largely toward African-American women, it appeared that Fox was breaking new direct-to-sell-through ground. And DeLellis concedes that if the title had not had several things in its favor, Fox would have taken a more conservative path for its release.

" 'Waiting To Exhale' had a No. 1 book, a huge cast, and a No. 1-selling album. And it was a woman's movie," says DeLellis. He says that although eacb of those points taken separately might not have induced Fox to set a sell-through price, together they added up.

(Continued on page 70)



Columbia TriStar's 'Jerry Meguire" is going direct to sell-through on the strength of box-office sales and its similerity to "Sleepless In Seattle."

Rank Goes Beyond Duplication With VI&A Buy; Wingspan Takes Flight

PICTURE THIS

by Seth Goldstein



GOOD FIT: Rank Video Services America has stepped well beyond duplication with the purchase of Video International & Associates (VI&A) in Weyne, Mich. VI&A provides more profitable direct-to-retail distribution, fulfillment, and logistical support, the "value-added" services that Rank has long talked about providing to key accounts.

Not coincidentally, at the time it announced the VI&A deal, Rank and 20th Century Fox Home Entertainment unveiled a worldwide duplication and distribution agreement that Fox Home Entertainment president **Bob DeLellis** calls "unprecedented in the video industry."

VI&A remains autonomous and under the direction of president/CEO **Salvatore Craparotta**, who says the studios have told him the deal "adds another dimension to Rank." It also gives Rank a shot at revenue from Disney and Warner Home Video, both of which have their cassettes dubbed by Technicolor Video Services but also use VI&A.

However, Rank does not have a stake in Vision Information Services, a VI&A-backed venture unrelated to the purchase. Vision has developed a point-of-sale information system for Fox Home Entertainment thet has enabled the studio to track demand and control shipments to retailers taking direct delivery.

BATTLE PLANS: Military labels keep marching on. Network Productions in Bethesda, Md., has formed Wingspan Network to distribute the "Wings" videos first seen on the Discovery Channel. Three five-hour packages are being offered: "The Wild Blue," a history of the U.S. Air Force; "Wings Of Tomorrow," about 21st-century aviation; and "Eagles Of The Crown," a history of the Royal Air Force. **Steve Nolan**, formerly of Turner Home Entertainment, runs Wingspan, reporting to Network Productions president **Philip Osborn**.

On other fronts, PolyGram Video takes on retail distribution of LaMancha Productions' first "Battlefields" six-part series now that Time Life Video's (TLV) direct-response exclusive has ended. TLV will control part two into next year; sales of both reportedly have been good but to a narrowly defined audience.

LaMancha is preparing an all-Vietnam "Battlefields," which promises such major disclosures as footage of Soviet antiaircraft crews in action around Hanoi and North Vietnamese cadres being trained in China. Actor **Tom Berenger** ("Platoon") may narrate the PBS telecast.

LIMITED ACCESS? Warner is looking to unload the PBS deal that was part of the Turner Home Entertainment dowry, according to some who attended the MIP show in Cannes. The studio has limited its PBS announcements to repromotions of **Ken Burns'** "The Civil War" and "Baseball," the two *wunderkinder* of the catalog.

Meanwhile, PBS restructured its agreements with the major producing stations, including WNET New York, WGBH Boston, and KCET Los Angeles. The stations are no longer required to funnel programs they keep from Warner to PBS Home Video. In the past year, PBS Home Video has stepped up program acquisitions and stepped on the toes of some indie producers.

VIDBITS: The basket of Warner-distributed DVD titles increases by nine this month. Additions include these from Warner itself: "Sleepers" (available April 1), "JFK: Special Edition Director's Cut" (April 8), "Michael Collins" (April 8), "Batman Returns" (April 29), "Disclosure" (April 29), "Driving Miss Daisy" (April 29), and "Tin Cup" (April 29). MGM Home Entertainment contributes "Poltergeist" (April 8), and New Line, "The Long Kiss Goodnight" (April 29).

Discovery Communications, which has attempted to create a home video presence, wants out, we're told. Says one MIP observer: "They're shopping the whole line," in hopes of landing a studio-distributed label deal.

West Coast Entertainment's second new-wave store opens May 1 in the California Club Mall in Miami. Like the model in suburban Philadelphia, which debuted in December, this one places heevy emphasis on sell-through. Still earthbound: the Cyber Cafe, a coffeeshop concept that needs further testing. West Coast has drafted former Miami Dolphins coach **Don Shula** for first-weekend appearances . . . Lightyear Entertainment in New York has released "Marley Magic," a live concert album and video featuring members of the **Marley** family in a tribute to **Bob Marley**. Filmed in New York's Central Park last July, the program was originally seen in January on pay-per-view.

ON THE MOVE. **Robert Pfannkuch** is named president of Panasonic Disc Services in Torrance, Calif., which will begin DVD replication this summer. The initial output of 600,000 discs a month is expected to rise to 2 million monthly. Panasonic recently named **Harvey Mabry** GM of DVD sales in Universal City, Calif. As its CEO, Pfannkuch was instrumental in making Rank Video Services America a cassette-duplication powerhouse. Since leaving Rank (but never dropping his rapid-fire delivery), Pfannkuch has been a consultant . . . **John Ruscin**, formerly president of CBS/Fox Video in New York, has returned to Los Angeles to become president of Ticketmaster Direct.

Psst...



At six feet plus in high heels, with platinum hair and perfect curves, this year's Playmate of the Year is a scorcher. Who is she? Find out when Playboy's *1997 Playmate of the Year* video releases on May 6.

PLAYBOY HOME VIDEO
www.playboy.com
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Early Numbers On DVD Hardware, Software Sales

DVD UPDATE: Thus far, the Electronics Industries Assn., which tracks sales of TVs, VCRs, cellular phones, and the like, hasn't released any data on DVD players, but some early indicators are starting to surface from hardware and software suppliers.

At its marketing presentation held April 10 in Los Angeles, Thomson Consumer Electronics manager of DVD **Larry Pesce** estimated that 50,000 DVD players had been sold to retailers in the seven test cities.

Pesce, who wouldn't estimate sell-through numbers, says that Thomson expects to ship at least 100,000 players to stores by the end of the year. On the movie side, MGM Home Entertainment president **David Bishop** revealed that the supplier has shipped 8,000 copies each of nine titles. The sell-off rate is hovering between 30% and 50%, Bishop added.

"Clearly DVD has won over the early adapters," he maintained.

Based on retail feedback, Bishop said that early adopters, demographically similar to laserdisc buyers, have picked up the action/adventure titles that take the greatest advantage of DVD's surround-sound feature. "GoldenEye" is MGM's best seller on DVD and laserdisc.

Now the studio is ready to "motivate the next wave of buyers, who have different tastes than laser buyers," noted Bishop—meaning more dramas and musicals. Bishop said that MGM intends to release four to 10 titles a month in 1997.

MGM, along with distributor and DVD partner Warner Home Video, is planning its second wave of releases, which will include "Casablanca," "Rainman," and "Singin' In The Rain."

GROUND ZERO: Universal Studios Home Video is devoting a portion of its World Wide Web site to promote its sci-fi catalog.

(Continued on next page)

SHELF TALK
by Eileen Fitzpatrick

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	1	5	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
2	2	6	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99
3	3	3	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
3	3	16	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
5	3	3	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
3	3	46	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
3	3	3	THE BIRDCAGE	MGM/UA Home Video Warner Home Video M905536	Robin Williams Nathan Lane	1996	R	19.95
3	3	19	VERTIGO	MCA/Universal Home Video Uni Dist. Corp. 82940	James Stewart Kim Novak	1958	PG	19.96
3	3	3	HONEY, WE SHRUNK OURSELVES	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis	1997	PG	22.99
10	16	4	PLAYBOY'S FAST WOMEN	Playboy Home Video Uni Dist. Corp. PBV0819	Various Artists	1997	NR	19.98
11	10	10	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
16	16	3	PLAYBOY'S SPRING BREAK	Playboy Home Video Uni Dist. Corp. PBV0804	Various Artists	1997	NR	19.96
33	16	2	HARRIET THE SPY	Paramount Home Video 4225	Michelle Trachtenberg Rosie O'Donnell	1996	PG	19.95
16	16	9	FLY AWAY HOME	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels	1996	PG	19.95
16	16	63	GREASE▲•	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	19.95
16	28	55	COMPLEAT BEATLES	MGM/UA Home Video Warner Home Video 700155	The Beatles	1982	NR	9.98
16	16	9	PENTHOUSE: FIRE AND ICE	Penthouse Video WarnerVision Entertainment 57018-3	Various Artists	1997	NR	19.95
16	16	16	CASINO ◇	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci	1995	R	19.96
16	16	16	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	19.96
25	27	7	PENTHOUSE'S LOST TREASURES	WarnerVision Entertainment 57019-3	Various Artists	1997	NR	19.95
16	16	7	BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS	MTV Music Television Sony Music Video 49315	Animated	1997	NR	14.98
22	16	16	PLAYBOY'S TWINS & SISTERS TOO	Playboy Home Video Uni Dist. Corp. PBV0805	Various Artists	1997	NR	19.96
23	25	3	AEON FLUX: MISSION INFINITE	MTV Music Television Sony Music Video 49313	Animated	1997	NR	12.98
16	NEW▶		THE CRAFT	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney	1996	R	19.95
25	NEW▶		SELENA REMEMBERED	EMI Latin Video 77826	Selena	1997	NR	19.96
26	25	3	THE SAINT: THE FICTION MAKERS	Avid Home Entertainment Live Home Video 51320	Roger Moore	1996	NR	9.98
27	20	3	KORN: WHO THEN NOW?	Epic Music Video Sony Music Video 50153	Korn	1997	NR	19.96
16	NEW▶		THE BEST BITS OF MR. BEAN	PolyGram Video 8006367793	Rowan Atkinson	1997	NR	19.95
16	29	16	AB FAB: THE LAST SHOUT	PolyGram Video 4400450113	Jennifer Saunders Joanna Lumley	1997	NR	19.95
33	40	37	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.95
16	NEW▶		EYE FOR AN EYE	Paramount Home Video 33091	Sally Field Kiefer Sutherland	1996	R	24.95
27	37	3	KIDS	Vidmark Entertainment 6311	Not Listed	1995	NR	19.95
33	46	3	BARB WIRE	PolyGram Video 8006399273	Pamela Anderson Lee	1996	NR	19.96
34	NEW▶		DRAGONHEART	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery	1996	PG-13	19.98
35	NEW▶		UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R	9.98
36	23	15	MATILDA	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman	1996	PG	15.95
37	21	24	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
38	NEW▶		MARY REILLY	Columbia TriStar Home Video 11053	Julia Roberts John Malkovich	1996	R	19.95
39	NEW▶		GOOSEBUMP: THE WEREWOLF OF FEVER SWAMP	FoxVideo 24394	Various Artists	1997	NR	14.98
40	22	37	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

SHELF TALK

(Continued from preceding page)

Accessed through http://www.universalstudios.com, the site will highlight various sci-fi titles, including "Battlestar Galactica," "Dune," "12 Monkeys," and "Brazil." Other features include a chat room with celebrity guests, giveaways, trivia games, and an "Intergalactic Video Gallery," alerting visitors to repriced titles.

The site will be up and running April 8-July 4. "The demographics of the Web were key in our decision to set up the site," says Universal director of catalog marketing **Wendy Winks**.

Winks says that the Web's appeal to an affluent young male audience fits the demographics of sci-fi. "We thought this was a fun way to reach them," she says.

Although visitors can browse through a wide variety of information about Universal's sci-fi offerings, they won't be able to directly order any product from the site. An 800 number, however, is provided to order videos and other merchandise.

"This site was designed strictly as a way to promote the catalog, not sell merchandise," says Winks. The site also features several contests challenging visitors' trivia knowledge. Players who are able to answer the most challenging level of questions will be entered into a drawing to win a trip to the Kennedy Space Center to see a NASA space shuttle launch.

A less challenging contest will award a trip to Universal Studios. New information will be added weekly.

Winks says that the open chat room has lined up "Battlestar Galactica" stars **Richard Hatch** and **Dirk Benedict** for a session. Universal is in the process of lining up old-time directors and special-effects designers for more online conversation.

However, Universal isn't ready to operate the site on a permanent basis. "That's really down the road, to set up a dedicated sci-fi area," Wink adds. "But we wanted to get this up in the time frame of the repromotions."

Throughout the site's limited time period, Universal is repricing more than 30 titles and will release new episodes of "Battlestar Galactica" May 29.

Other titles promoted on the site include "The Andromeda Strain"; the "Buck Rogers In The 25th Century" TV series; and camp classics "It Came From Outer Space," "The Mole People," and "This Island Earth." Retail prices for all 30 range from $9.98 to $14.98.

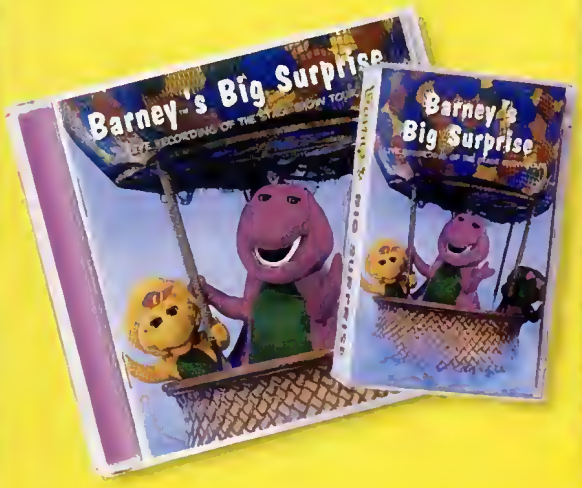
ROSIE'S CABBAGE PATCH: Regular viewers of "The Rosie O'Donnell Show" may have noticed that the talk-show hostess has been obsessed with the "Cabbage Patch" video series, distributed by BMG Video.

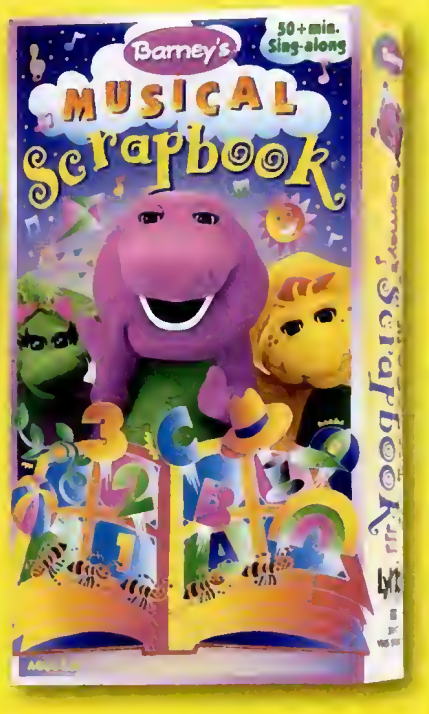
O'Donnell's fixation started about two weeks ago after she had become fond of "Cabbage Patch" character Norma Jean, the new kid at school who's having adjustment problems. For the past two weeks, she's been showing snippets from the video and talking up the little girl.

"The company has not been prepared for my enthusiasm about this product," O'Donnell said during her April 7 broadcast. She followed by

(Continued on page 71)

A scrapbook comes to life.
A concert comes to your home.
And sales go through the roof.





Pre-order Date: May 27, 1997
Street Date: June 24, 1997
#9509 CD SRP: $14.98
#9507 Cassette SRP: $9.98

Pre-order Date: April 8, 1997
Street Date: May 6, 1997
#2017 Video
SRP: $14.95

Who said dinosaurs can't put on a show? With more than 35 million videos sold and *Billboard's* award for Top Kids Artist for 1996, this is one character whose stories and songs will send your sales soaring. To order, call your Barney™ representative at 1-800-418-2371.

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Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	1	4	THE FIRST WIVES CLUB (PG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn
2	3	3	THE LONG KISS GOODNIGHT (R)	New Line Home Video Warner Home Video N4446	Geena Davis Samuel L. Jackson
3	2	6	COURAGE UNDER FIRE (R)	FoxVideo 24123	Denzel Washington Meg Ryan
4	10	2	THE CHAMBER (R)	MCA/Universal Home Video Uni Dist. Corp. 82925	Chris O'Donnell Gene Hackman
5	30	2	SLEEPERS (R)	Warner Home Video 14482	Jason Patric Brad Pitt
6	4	5	GLIMMER MAN (R)	Warner Home Video 14479	Steven Seagal Keenan Ivory Wayans
7	15	3	SUPERCOP (R)	Dimension Home Video Buena Vista Home Video 9678	Jackie Chan
8	5	27	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
9	6	5	SPACE JAM (PG)	Warner Home Video 16400	Michael Jordan
10	14	6	2 DAYS IN THE VALLEY (R)	HBO Home Video 91296	James Spader Eric Stoltz
11	7	5	THAT THING YOU DO (PG)	FoxVideo 4141	Tom Hanks
12	8	7	LAST MAN STANDING (R)	New Line Home Video Warner Home Video N4507	Bruce Willis Christopher Walken
13	9	4	MAXIMUM RISK (R)	Columbia TriStar Home Video 27413	Jean-Claude van Damme Natasha Henstridge
14	13	6	BULLETPROOF (R)	MCA/Universal Home Video Uni Dist. Corp. 83006	Damon Wayans Adam Sandler
15	12	12	PHENOMENON (PG)	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgewick
20	12	2	TRAINSPOTTING (R)	Miramax Home Entertainment Buena Vista Home Video 9440	Ewan McGregor Jonny Lee Miller
17	23	2	HIGH SCHOOL HIGH (PG-13)	Columbia TriStar Home Video 82483	Jon Lovitz
15	10	2	FLIRTING WITH DISASTER (R)	Miramax Home Entertainment Buena Vista Home Video 8759	Ben Stiller Patricia Arquette
15	16	5	BOUND (R)	Republic Pictures Home Video 6298	Jennifer Tilly Gina Gershon
20	12	5	JACK (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 9180	Robin Williams
21	20	2	HONEY, WE SHRUNK OURSELVES (PG)	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis
15	18	10	THE FAN (R)	Columbia TriStar Home Video 82473	Robert De Niro Wesley Snipes
23	24	18	A TIME TO KILL (R)	Warner Home Video 14317	Matthew McConaughey Sandra Bullock
15	25	2	BASQUIAT (R)	Miramax Home Entertainment Buena Vista Home Video 9676	Jeffrey Wright David Bowie
15	12	2	FIRST KID (PG)	Walt Disney Home Video Buena Vista Home Video 7696	Sinbad
26	22	13	KINGPIN (PG-13)	MGM/UA Home Video 905769	Woody Harrelson Bill Murray
15	NEW▶		THE SPITFIRE GRILL (PG-13)	Columbia TriStar Home Video 89053	Alison Elliott
15	12	2	SURVIVING PICASSO (R)	Warner Home Video 14483	Anthony Hopkins
26	24	10	IL POSTINO (PG)	Miramax Home Entertainment Buena Vista Home Video 5921	Massimo Troisi
20	29	2	FEELING MINNESOTA (R)	New Line Home Video Warner Home Video N4412	Keanu Reeves Cameron Diaz
31	26	2	THE HUNCHBACK OF NOTRE DAME (G)	Walt Disney Home Video Buena Vista Home Video 7955	Animated
32	NEW▶		WILLIAM SHAKESPEARE'S ROMEO & JULIET (R)	FoxVideo 24143	Leonardo DiCaprio Claire Danes
33	NEW▶		MICHAEL COLLINS (R)	Warner Home Video 14205	Liam Neeson Julia Roberts
34	40	3	AMERICAN BUFFALO (R)	Evergreen Entertainment 10053	Dustin Hoffman Dennis Franz
35	NEW▶		EXTREME MEASURES (R)	Columbia TriStar Home Video 94923	Hugh Grant Gene Hackman
36	38	2	GUNFIGHTER'S MOON (PG-13)	Cabin Fever Entertainment CF237	Lance Henriksen
37	NEW▶		LONE STAR (R)	Columbia TriStar Home Video 80183	Chris Cooper Matthew McConaughey
38	31	18	THE ROCK (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
39	37	8	TREES LOUNGE (R)	Live Home Video 60291	Steve Buscemi
40	28	8	FLY AWAY HOME (PG)	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

MORE VIDS

(Continued from page 67)

Paul Culberg, executive VP of Columbia TriStar Home Video, also cites collectibility and repeatability, as well as how close to the theatrical release the video release will come, as key factors that his company considers. "The marketplace has evolved, with a broader acceptance of what constitutes collectible product," he says.

According to Culberg, as consumers continue to display increased interest in collecting even nontraditional sell-through releases, Columbia has had an "increased openness to sell-through." That's especially the case for "Fly Away Home," "The Babysitter's Club," and "Matilda," Columbia's most recent direct-to-sell-through efforts, all of which made less than $60 million during their theatrical releases.



"Matilda" arrived in stores in time for Christmas. Director Danny DeVito, left, and former Columbia marketing VP Lon Von Hurwitz showed off a display.

"Jerry Maguire" follows the traditional formula. The movie, starring Tom Cruise, "has performed incredibly well at the box office," Culberg notes. "We have market research that says it's a feel-good movie and people want to own it."

One release that was pivotal in Columbia's decision to price "Jerry Maguire" for sell-though was "Sleepless In Seattle." Culberg says that the target demographics for the two movies are similar. Although "Sleepless" was originally priced as a rental title, when it was re-promoted at sell-through, "we sold many millions and we learned from the experience."

The response at retail to nontraditional direct-to-sell-through titles seems positive. "We sold a lot of 'Waiting To Exhale,' a lot of 'Speed,' and we're looking at this as a new marketing opportunity," says John Day, president of Video Connection, a division of Movie Gallery. Day plans a three-tiered approach for "Jerry Maguire."

"The person who purchases the title at MAP [minimum advertised price] will get five free rentals as well as a ticket to a local triple-A baseball game," he says. "People will be able to purchase previously viewed copies at $7.95, and, for those people who don't want to own, we'll be renting the title for 99 cents."

Jack Kanne, sales and marketing executive VP of Paramount Home Video, says Paramount evaluates titles on a case-by-case basis by determin-

(Continued on next page)

Top Music Videos™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★★ NO. 1 ★★			
1	1	2	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
2	2	28	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
3	3	4	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
4	4	21	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
5	6	23	ENLARGED TO SHOW DETAIL ● PolyGram Video 4400439253	311	LF	19.95
6	7	171	OUR FIRST VIDEO ▲[4] Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
7	9	21	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF	19.95
8	5	3	LIFE, LOVE & OTHER MYSTERIES Word Video 2653	Point Of Grace	LF	19.95
9	8	24	VIDEO HITS: VOLUME 1 ● Warner Reprise Video 3-38428	Van Halen	LF	19.98
10	14	172	LIVE SHIT: BINGE & PURGE ▲[10] Elektra Entertainment 5194	Metallica	LF	89.98
11	11	96	PULSE ▲[7] Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
12	10	21	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
13	17	162	LIVE AT THE ACROPOLIS ▲[3] Private Music BMG Video 82163	Yanni	LF	19.98
14	16	76	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
18	27	129	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
18	RE-ENTRY		WHATCHA LOOKIN' 4 Gospo Centric 72134	Kirk Franklin And The Family	LF	19.98
17	12	27	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
18	27	91	VIDEO GREATEST HITS-HISTORY ▲[2] Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
18	15	19	GET SERIOUS! MCA Music Video 11557	Ray Stevens	LF	19.98
20	20	54	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
21	26	7	WOMAN, THOU ART LOOSED! Integrity Video 2394	T.D. Jakes	LF	19.98
22	27	155	$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
23	26	29	TEEN SPIRIT: THE TRIBUTE TO KURT COBAIN PolyGram Video 4400452653	Nirvana	LF	19.98
18	19	45	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF	9.95
25	30	27	LIVE AT THE ISLE OF WIGHT, 1970 Rhino Home Video 72301	Jimi Hendrix	LF	19.98
18	23	27	BLOOD BROTHERS Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	LF	19.98
27	36	6	THE VIENNA I LOVE Philips PolyGram Video 37987	Andre Rieu	LF	19.98
28	27	123	HELL FREEZES OVER ▲[7] Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
29	37	72	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	19.98
30	22	120	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
31	32	6	HOMECOMING TEXAS STYLE ● Chordant Dist. Group 4626	Gaither & Friends	LF	29.95
32	RE-ENTRY		X-TREME CLOSE-UP ▲ PolyGram Video 4400853953	Kiss	LF	19.98
33	37	91	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
34	29	19	THE COLOUR OF MY LOVE CONCERT Epic Music Video Sony Music Video 50136	Celine Dion	LF	19.98
35	28	32	THE BEATLES ANTHOLOGY Capitol Video Turner Home Entertainment 5523	The Beatles	LF	159.95
36	RE-ENTRY		REMOTELY CONTROLLED ● Word Video 1695	Mark Lowry	LF	21.95
37	RE-ENTRY		NARROW IS THE ROAD Forefront Video Chordant Dist. Group 70123	dc Talk	LF	19.98
38	RE-ENTRY		UNPLUGGED ● PolyGram Video 80063003825	Kiss	LF	19.95
39	34	22	SOUVENIRS-LIVE AT THE RYMAN MCA Music Video Uni Dist. Corp. 11509	Vince Gill	LF	19.98
40	35	26	MTV UNPLUGGED MTV Music Television Sony Music Video 19 V-50148	Alice In Chains	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles, ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles, ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1997, Billboard/BPI Communications

Paramount Pulls Out The Stops For 'Godfather' Rereleases

■ BY EILEEN FITZPATRICK

LOS ANGELES—While 20th Century Fox has "Star Wars," there's another trilogy getting special treatment this year.

On May 6, Paramount Home Video is rereleasing "The Godfather" trilogy to celebrate the original movie's 25th anniversary. For the first time, "The Godfather," "The Godfather, Part II," and "The Godfather, Part III" will be released in wide-screen digitally remastered editions, priced at $24.95 per cassette.

Each tape includes cast interviews with Al Pacino and Talia Shire, director Francis Ford Coppola, and writer Mario Puzo.

Trying to blanket the market, Paramount has also assembled several boxed sets featuring exclusive elements that appeal to "Godfather" fanatics as well as the casual movie buff. In addition to making the individual titles available in the wide-screen format, the studio will distribute "The Godfather Collection: 25th Anniversary Box-Set," which contains all three movies in either wide-screen or pan-and-scan. Retail price is $64.95.

But wait, there's more—a lot more. "The Godfather Collection: 25th Anniversary Wide-Screen Edition" includes all three features and the book "The Godfather Legacy," written by Harlan Lebo, for $79.95.

A limited edition, for $149.95, includes the trio and an anniversary certificate signed by Coppola. Paramount will manufacture only 5,000 of these commemorative sets, each with a numbered gold plaque on the package.



Paramount Home Video has repackaged "The Godfather" trilogy with a making-of cassette and a book as part of the 25th anniversary celebration.

Finally, for die-hard fans, Paramount will release "The Godfather Trilogy: 25th Anniversary Commemorative Edition." This set features all three, edited in chronological order by Coppola, into a single movie. The complete Corleone family saga, covering 80 years, has a running time of nearly 10 hours.

Accompanying the "Trilogy" set is the bonus video, "The Godfather Family: A Look Inside," a behind-the-scenes look at the filming of each "Godfather," talent interviews, and screen tests. A companion booklet and photos taken during the filming will keep idle eyes busy during intermissions. Retail price: $149.95.

"Star Wars" appeals to a family audience that desires action and adventure without blood and guts. "The Godfather" appeals to a strictly adult audience. It's a big crowd nonetheless, says Paramount, which seeks different types of collectors.

" 'The Godfather' films lend themselves to many different configurations and there's always been an abundance of behind-the-scenes footage," says Paramount VP of marketing Michael Arkin.

The series is also priced higher than most collector's editions because of the prestige factor. "The Godfather" and "The Godfather, Part II" remain the only original and sequel to win best picture Oscars. The pair won a total of nine Academy Awards.

And there is the running time. "These are long films that more than justify the price," says Arkin. Each movie averages 2½ hours.

Paramount will support the release of the "The Godfather" collector's editions with ads in People, Vanity Fair, Premiere, Time, and The New Yorker from mid-May to June. Dealers can choose between two different prepacks available in 16- and 32-unit configurations.

A header card on the display prominently features the Godfather himself, Marlon Brando. Theatrical-sized 25th anniversary commemorative posters are also available for in-store use. Laserdisc versions will be available from Pioneer Entertainment day and date with the cassette editions.



Marlon Brando, whose image will highlight in-store displays, listens to pleas and dispenses advice as Don Corleone in the original "Godfather."

SHELF TALK

(Continued from page 69)

showing a music clip from the video and singing along to Norma Jean's song, "They Think I'm Crazy."

"Everyone can relate to Norma Jean," O'Donnell cooed.

BMG had been trying unsuccessfully to book "Cabbage Patch" creator **Xavier Roberts** on her show for several months, according to a BMG spokeswoman. The makers of the Cabbage Patch doll, though, sent one to her last Christmas, and that won over O'Donnell.

No word on whether Roberts will finally get on the show, but BMG has rushed 400 copies of the series to the show. O'Donnell plans to distribute the cassettes to her studio audience.

The BMG spokeswoman says it's too early to tell how O'Donnell's enthusiasm will affect sales. However, if it's anything like the sales of titles featured on **Oprah Winfrey's** book club, retail better stock up.

MORE VIDS

(Continued from preceding page)

ing what the rental market is likely to absorb and then determining "how many units need to be sold to make the same or more profit."

Since the sell-through market "seems to be more active than it was five years ago" and the rental market has, to some extent, stagnated, Kanne suggests Paramount is more willing to consider releasing titles direct to sell-through. The studio's analysis covers two years, taking into account, for example, a rental-priced release, a subsequent repricing, and a repricing in the second year in order to predict a title's total earning potential.

Movie executives agree that when it comes to pricing decisions, they are at the mercy of a fickle movie-going public that either provides big box-office numbers or doesn't. However, video industry veterans say that when it comes to aggressive sell-through positioning, some studios are more equal than others.

One distributor who asked not to be named cited Howard Stern's "Private Parts" as an example. The movie, which is still playing theatrically, seems to have topped at a relatively disappointing $45 million.

"If 'Private Parts' was a Fox movie," he says, "they would release it sell-through and promote it like crazy. But Paramount will play it safe. The thing is, the people who are interested in the movie will buy it. And the people who aren't interested in the movie are not going to rent it."

Billboard.

APRIL 26, 1997

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports. TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			★ ★ NO. 1 ★ ★	
1	3	9	**NBA AT 50** FoxVideo (CBS/Fox) 8450	19.98
2	5	21	**THE 1996 WORLD SERIES VIDEO** Orion Home Video 91096	19.98
3	2	49	**MICHAEL JORDAN: ABOVE & BEYOND** FoxVideo (CBS/Fox) 8360	14.98
4	4	21	**THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS** Orion Home Video 96002	14.98
5	1	7	**SUPER BOWL XXXI CHAMPIONS** PolyGram Video 8006390333	19.95
6	8	368	**MICHAEL JORDAN: COME FLY WITH ME◆** FoxVideo (CBS/Fox) 2173	19.98
7	6	9	**NHL POWER PLAYERS** FoxVideo (CBS/Fox) 8427	14.98
8	7	11	**THE ULTIMATE FIGHTING CHAMPIONSHIP 4** Vidmark Entertainment VM6372	69.99
9	10	15	**PINSTRIPE DESTINY** Orion Home Video 96012	19.98
10	13	43	**DREAM TEAM 1996 GOES FOR THE GOLD** FoxVideo (CBS/Fox) 8343	14.98
11	NEW▶		**NBA IN THE PAINT** FoxVideo (CBS/Fox) 8323	14.98
12	14	85	**100 GREATEST NFL TOUCHDOWNS** PolyGram Video 4400876793	14.95
13	15	19	**SUPER SLUGGERS** Orion Home Video 96001	14.98
14	9	199	**MICHAEL JORDAN: AIR TIME** FoxVideo (CBS/Fox) 5770	19.98
15	RE-ENTRY		**MUHAMMAD ALI: SKILL, BRAINS, & GUTS** MPI Home Video MP7116	19.98
16	19	57	**DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS** PolyGram Video 8006353633	19.95
17	RE-ENTRY		**DORF GOES FISHING◇** Victory	19.95
18	RE-ENTRY		**IDOLS OF THE GAME** Turner Home Entertainment 5426	39.98
19	17	65	**MIKE TYSON: THE INSIDE STORY** MPI Home Video 7074	19.98
20	18	15	**ICE HOT** FoxVideo (CBS/Fox) 8426	14.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports. TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			★ ★ NO. 1 ★ ★	
1	5	21	**CRUNCH: FAT BLASTER PLUS** Anchor Bay Entertainment SV10092	9.98
2	2	25	**THE FIRM: ABS, HIPS & THIGHS SCULPTING** BMG Video 80114-3	19.98
3	3	25	**THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING** BMG Video 80115-3	19.98
4	1	25	**THE FIRM: AEROBIC INTERVAL TRAINING** BMG Video 80112-3	19.98
5	4	41	**THE FIRM: LOWER BODY SCULPTING** BMG Video 80120	14.98
6	7	57	**THE FIRM: BODY SCULPTING BASICS** BMG Video 80110-3	19.98
7	6	51	**THE FIRM: NOT-SO-TOUGH AEROBICS** BMG Video 80122	14.98
8	12	27	**THE FIRM: TIME CRUNCH WORKOUT** BMG Video 80113-3	19.98
9	8	31	**CRUNCH: FAT BLASTERS** Anchor Bay Entertainment SV10025	9.98
10	10	59	**THE FIRM: LOW IMPACT AEROBICS** BMG Video 80111-3	19.98
11	18	9	**KATHY IRELAND'S ABSOLUTELY FIT** UAV Entertainment 6548	12.99
12	20	7	**KATHY IRELAND'S ADVANCED SPORTS FITNESS** UAV Entertainment 6549	12.99
13	13	67	**THE GRIND WORKOUT: FITNESS WITH FLAVA◆** Sony Music Video 49796	12.98
14	15	67	**THE FIRM: 5 DAY ABS** BMG Video 80116-3	14.98
15	11	95	**THE GRIND WORKOUT HIP HOP AEROBICS◆** Sony Music Video 49659	12.98
16	NEW▶		**THE FIRM: THE HARE WORKOUT** BMG Video 80124-3	19.98
17	16	15	**CRUNCH: WASHBOARD ABS** Anchor Bay Entertainment SV10026	9.99
18	9	27	**THE FIRM: TOUGH AEROBIC MIX-FIRM PARTS** BMG Video 80117-3	19.98
19	NEW▶		**REEBOK: SWEAT FACTORY** PolyGram Video	14.95
20	NEW▶		**THE FIRM: THE TORTOISE WORKOUT** BMG Video 80123-3	19.98

◆ITA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications.

Reviews&Previews

ALBUMS
EDITED BY PAUL VERNA

POP

▶ **REAL McCOY**
One More Time
PRODUCERS: various
Arista 2324
It seems like a lifetime since Real McCoy railed against the parameters at pop radio and forced programmers to make room for dance music with its platinum-selling 1995 debut, "Another Night." Since then, there has been a slew of copy-cats. But, as they say, there ain't nothin' like the real thing. And there's nary a sign of sophomore slump to be found on this likable, potentially hit-packed collection. Although the act dabbles in mild balladry and the occasional hip-hop shuffler, the most appealing jams are those carrying its patented Euro-NRG sound. The giddy title track is already a deserved pop smash, with the equally catchy "I Wanna Come (With You)" and a quirky interpretation of Shania Twain's "(If You're Not In It For Love) I'm Outta Here!" waiting in the wings to follow suit.

▶ **QUEENSRYCHE**
Hear In The Now Frontier
PRODUCER: Peter Collins
EMI 56141
After Queensryche's 1994 album, "Promised Land," fell short of its predecessor—the 1990 breakthrough "Empire"—the band could have gone down with many of the late-'80s hard rockers who lost out to the grunge generation. Fortunately, Queensryche brought its sound up to date with contemporary standards and delivered an album that is bound to make noise at mainstream rock radio and even has a shot at crossing over to modern rock outlets. Led by single "Sign Of The Times," the album is deep with tracks that promise to keep the momentum going, including "Cuckoo's Nest" and "Get A Life."

BARBARA COOK
Oscar Winners—The Lyrics Of Oscar Hammerstein II
PRODUCER: Hugh Fordin
DRG 91448
The cabaret/concert star who once graced the Broadway musical and the elegant, romantic lyrics of Hammerstein are a particularly good fit, just as Hammerstein's words are a perfect fit to the music of Jerome Kern, Richard Rodgers, and Sigmund Romberg—the melody men represented here. With smart orchestrations by another sure-handed veteran, Peter Matz, Cook is given lots of room to swing or sentimentalize. The former approach really works on "Lover, Come Back To Me," "I Won't Dance," and "Nobody Else But Me," while the latter direction includes a comfortable, bluesy medley of "Don't Ever Leave Me" and "All The Things You Are." Her rendition of "The Gentleman Is A Dope" comes closest to the Cook original-cast sound. This is prime stuff.

COUNTRY

▶ **GEORGE STRAIT**
Carrying Your Love With Me
PRODUCERS: Tony Brown, George Strait
MCA 11584
After 15 years and 21 albums with MCA Nashville, George Strait continues to get better and better. Partly, it's the maturity in his voice and the authority that it carries. It's also the songs. It's unlikely that there's anyone in country with a better ear for songs. Strait on this occasion taps a number of Nashville's first-line writers for songs both old and new. Old masters Harlan Howard and Vern Gosdin are represented here, as are such contemporary writers as Mark D. Sanders, Gary Nicholson, and Wayne Kemp. Bobby Braddock contributes an unlikely county gem with "The Nerve."

SPOTLIGHT



MARY J. BLIGE
Share My World
PRODUCERS: various
MCA 11606
This superstar's third original set demonstrates steady song and vocal maturity via thickly textured hip-hop and contemporary R&B sure to appeal to late teens as well as early thirty-somethings. Despite a cavalcade of top-notch production talent—including Track Masters, Babyface, R. Kelly, James Mtume, and Jimmy Jam and Terry Lewis—the set maintains a creative consistency. "Love Is All We Need" is lush with snappy instrumental flourishes to the cadence of an urgent hip-hop beat; "Missing You" offers listeners a simple slow-groove mood with thoughtful musical changes, all wrapped in reverent background vocals by Shanice Wilson; and "Everything" offers a glittering tapestry of samples held together by the vocalist's trademark sonics.

SPOTLIGHT



SAVAGE GARDEN
PRODUCER: Charles Fisher
Columbia 67954
Buoyed by the gold top 10 single "I Want You" and massive success in its native Australia, pop/rock duo Savage Garden is primed to take the U.S. by storm with this outstanding debut album. Beyond "I Want You," there are several hit-worthy tracks here, all of them written by group members Darren Hayes (vocals) and Daniel Jones (keyboards, programming, vocals). Highligbts include the bouncy "To The Moon & Back," the tender love song "Truly Madly Deeply"—both hits in Australia—the Michael Jackson-inspired "Break Me Shake Me," the ballad "Universe," and the INXS-reminiscent "Tears Of Pearls" and "Violet." A stardom-bound group that brings an '80s-influenced sound up to date for an audience that spans top 40, AC, dance, and rock outlets.

SPOTLIGHT



PAUL SIMON
Graceland
PRODUCER: Paul Simon
INTERACTIVE PRODUCER: Ann Derry
Warner Bros. 46430
Reissued as an enhanced CD, Paul Simon's "Graceland" now offers added value to fans interested in the making of the epochal album. The interactive portion contains illuminating interviews with Simon, guitarist Ray Phiri, and Ladysmith Black Mambazo's Joseph Shabalala; samples of Simon's handwritten lyrics; and full performance credits. Furthermore, the disc contains footage from the South African tour that followed the release of the Grammy-winning album. Remarkable as it is, the interactive content of "Graceland" is not played up; in retail bins, the album looks the same as the familiar 1986 version, and it plays as an audio CD. A fitting tribute to one of the most groundbreaking and inspired recordings in history.

R & B

IMPRDMP2
Can't Get Enough
PRODUCERS: various
MoJazz 31453
Youthful act's smooth cabaret style relaxes the mind and soothes the ear with subtle "just kickin' it" melodies. Jazzy-but-not-jazz riffs yield mellowed bliss that's accompanied by matured hip-hoppish rbythms and demure, albeit often rarefied, vocals. Instrumentals ring steady, delivered with restraint and understated attitude—the sum of whicb creates a rolling-waves-of-grain-type vibe. The pair are at their best on "Lovely Day," a muted trumpet selection that waxes with deceptive coolness; "Tonight," which offers a jazzy platform; and "Can't Get Enough," a sonic narcotic sure to take listeners on a harmonic sleigh ride.

LATIN

★ **VARIOUS ARTISTS**
Silencio = Muerte: Red Hot + Latin
PRODUCER: Tomás Cookman
H.O.L.A./PolyGram Latino 41005
The 10th installment of the benefit series by AIDS awareness outfit Red Hot Organization is a *generoso* 18-song compendium of mostly philosophical musings of societal concerns that teams a broad array of Latino rock, reggae, and hip-bop stars with several non-Latino notables, including David Byrne, Melissa Etheridge, and Laurie Anderson. While Latino rock aficionados and adventurous college music enthusiasts surely will latch on to this entertaining disc, Rubén Blades' soothing "No Te Miento" and the hard-chugging Geggy Tah/King Changó entry "Quienquiera Que Seas" are bona fide prospects at Latino radio.

NEW AGE

★ **VAS**
Sunyata
PRODUCERS: Azim Ali, Greg Ellis
Narada 63039
Vas, which means vessel, will draw comparisons to Dead Can Dance and deservedly so. Like DCD, Vas features an astounding female vocalist, Azim Ali, singing in a hybrid, wordless dialect and playing a hammered dulcimer. And like DCD, Vas' music is suffused with percussive Middle Eastern/Indian grooves, all bathed with polished production. But Vas is far from a pale imitation. Iranian-born and Indian-raised Ali is an ecstatic singer, intoning imaginary hymns, chants, and prayers over an elaborate percussive landscape by Greg Ellis. From the serenity of "Refuge" to the multimovement landscapes of the title track, Vas erects minarets of the soul.

CLASSICAL

★ **CHOPIN**
The Two Piano Concertos (Chamber Version)
Fumiko Shiraga, Yggdrasil Quartet, Jan-Inge Haukas
PRODUCER: Ulli Schneider
BIS 847
Those who regularly pass over Chopin's concertos in favor of his voluminous solo masterworks would be well served by giving this disc a spin. Including the world-premiere recordings of the concertos in smaller, chamber settings, the album features prodigious pianist Fumiko Shiraga allied with a string quartet and double-bass. Greater transparency and variety of color are the benefits of the reduced forces, with the beguiling nature of this music made readily apparent. By rights, this disc should be a best seller. Distributed in the U.S. by Qualiton.

CONTEMPORARY CHRISTIAN

▶ **CAEDMON'S CALL**
PRODUCER: Don McCollister
Warner Alliance 8671
Veteran Christian artist Wayne Watson brought this Houston band to the attention of Warner Alliance execs and set a steamroller in motion. Composed of vocalist/guitarist Derek Webb, bassist Aric Nitzberg, percussionist Garett Buell, drummer Todd Bragg, vocalist Danielle Glenn, and vocalist/guitarist Cliff Young, the band has an edgy acoustic sound that blends pop, rock, and folk elements into an appealing musical personality. Debut single "Lead Of Love" is already a hit at Christian radio. Other prime cuts include "Close Of Autumn," "Hope To Carry On," "Coming Homa," and the quirky "Bus Driver." This is a promising debut from a band destined for widespread success.

VITAL REISSUES®

ETTA JAMES: Her Best; CHESS BLUES CLASSICS—1957-1967; CHESS BLUES CLASSICS—1947-1956; MUDDY WATERS: His Best 1947-1955; CHUCK BERRY: His Best, Volume 1; JIMMY ROGERS: The Complete Chess Recordings; BD DIDDLEY: His Best; BUDDY GUY: Buddy's Blues; HOWLIN' WOLF: His Best
ORIGINAL PRODUCERS: Leonard Chess & Phil Chess, others
COMPILATION PRODUCER: Andy McKaye
MCA/Chess 9367-9375
Few catalogs in the history of recorded music are as rich and vital as the Chess masters. Consisting of some of the best-remembered work by the above artists, the archive is a staple of post-war American blues and a testament to the foresight of the Chess brothers. The latest reissue series consists of separate compilations, some of them artist-specific, others taking in the best work of certain periods. All single-CD albums except for the two-disc Rogers set, these releases will serve primarily to introduce blues aficionados to the titans of the genre. Thoughtful song selection and plentiful liner notes add luster to an already brilliant set.

THE RAYBEATS
Guitar Beat
PRODUCER: Martin Rushent
Bar/None 73
At the beginning of the '80s, instrumental rock quartet the Raybeats were among the most distinctive and exciting bands on New York's alternative scene. Composed of multi-instrumentalist Pat Irwin, guitarist Jody Harris, bassist Danny Amis, and drummer Don Christensen, they owed an obvious debt to the surf bands of the early '60s, but also managed to reconfigure all preceding forms of instrumental rock with the anarchic energy and anything-goes verve that typified no-wave New York. Their seamless, elaborate arrangements recall movie-soundtrack melodramas with cheesy Acetone organ on "Tone Zone" and "International Operator"; alternate between percolating Latinesque riffery and nightmarish bar-band blasts on "Cocktails"; transform jagged sax honks into a splendid, soaring overture on "Searching"; and couple frenetic beats with a majestic melody on "Big Black Sneakers." In addition to an enthusiastic cover of Jan Berry's "B-Gas Ricksbaw" and two non-album cuts, the album's highlight is "Calhoun Surf," a short, exquisitely sculpted slice of Venture-istic twang that Minneapolitan Amis brought when he left his band, the Overtones, to replace original Raybeat bassist George Scott III (who died of a drug overdose early in the band's career).

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Paul Verna**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to **J.R. Reynolds**, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Havelock Nelson** (rap/N.Y.); **Irv Lichtman** (Broadway/cabaret/N.Y.); **Brad Bambarger** (classical/N.Y.); **Drew Wheeler** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

SINGLES

EDITED BY LARRY FLICK

POP

▶ NO MERCY When I Die (3:57)
PRODUCER: FMP
WRITERS: F. Farian, D. Kawohl, P. Bischof-Fallenstein, D. Warren
PUBLISHERS: Far M.V./BMG Songs/Realsongs, ASCAP
Arista 3359 (c/o BMG) (cassette single)
With this lovely and instantly memorable pop ballad, Arista aims to cement the future of this charming male vocal trio as more than merely a flash in the disco pan. It's a realistic goal, given the strength of their performance here—it's warmly soulful and technically far more flexible than what the act has displayed on its previous dance hits. In a sea of jeep-styled sound-alike slow jams, this Latin-flavored gem should stand out quite nicely with its plush keyboards and delicate acoustic guitar lines. Not to be missed.

▶ THE CHEMICAL BRDTHERS Block Rockin' Beats (no timing listed)
PRODUCERS: The Chemical Brothers
WRITERS: Rowlands, Simons, Weaver
PUBLISHERS: MCA/Zomba, ASCAP
REMIXERS: George Issakidis, Christopher Monier
Astralwerks 6195 (CD single)
The time has come for the Chemical Brothers to complete their transition from the electronic underground into the mainstream. Clubheads and alterna-rock fans have already hailed this follow-up to "Setting Sun" as a genre-spanning revelation. Next stop? Pop radio. And while this is not the act's most creatively adventurous effort, it certainly is countless notches above typical top 40 fodder. After one spin, you'll be chanting the hook for hours, and the blend of scratchy funk beats and acidic keyboards are sure to get the body moving.

WANG CHUNG Dance Hall Days (3:41)
PRODUCERS: Chris Hughes, Ross Cullum, the Rappino Brothers, Darren Costin, Richie Warburton
WRITERS: Hughes, Costin, Cullum
PUBLISHER: Chong, PRS
Geffen 1096 (c/o Uni) (cassette single)
The imminence of the "Everybody Wang Chung Tonight" greatest-hits package has triggered an updating of the act's biggest hit. The difference is that these are not merely remixes. The act has recut its vocals with a string of Euro-smart dance producers, which gives the song a completely new perspective. The hook is intact, but the arrangements range from thumping hi-NRG to vigorous hoose, with a sidestep into the land of electronica. Well worth revisiting for a second time. It would be nice to hear what new material the lads in Wang Chung have tucked up their sleeves.

SONIC DREAM Don't Go Breaking My Heart (3:52)
PRODUCERS: Anders Wagberg, Stefan Warnberg
WRITERS: not listed
PUBLISHERS: Flying Duck/Sony, ASCAP
REMIXERS: Jupiter, Chris Cox, DJ Irene
Interhit 10166 (CD single)
Are ya lonely for Ace Of Base? Well, this similar-sounding Swedish act should keep you smiling for the moment. "Don't Go Breaking My Heart" chugs with a synth-happy, reggae-spiced beat and a bit of throat-ravaging toasting by Gibril "Mr. Gee" Jobe. The focal point of the track, however, is singer Linn Engstrom, who has a reedy voice and an icy-cool delivery. She sounds best on the Jupiter remix, which perks the song up to a lively and easily programmable disco pace. Contact: 213-468-3434.

JON-JUAN & THE TIGER CUBS LEAGUE The Ballad Of Tiger Woods (He's The Man Of The Hour!) (2:10)
PRODUCER: Cholly Wms Abu
WRITER: C. Abu
PUBLISHER: Cholly, BMI
Blacklite 01 (cassette single)
Now that didn't take long, did it? It has been a scant few days since Woods made sports history, and the first of what likely will he an avalanche of celebratory singles is released. This one teams two African-American boys who warhle with glee over a bouncy synthetic beat about the inspirational impact of the golf star. The recording quality of this single is not tops, but that probably will not stop lots of folks from seeking out a copy. Contact: 702-399-2754.

R & B

▶ 702 No Doubt (4:10)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Motown 54154 (cassette single)
The latest jam from 702 is by far their most creatively satisfying and mainstream-friendly release to date. The hip-hop-spiked groove is right-on, iced with a sing-along chorus that is heaps of fun. R&B radio will start the ball rolling, but you can bet that pop radio is going to keep this one active well into the spring/summer season.

▶ NEW EDITION One More Day (3:57)
PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis
PUBLISHER: not listed
MCA 3967 (c/o Uni) (cassette single)
The third single from New Edition's comeback collection, "Home Again," is easily its most appealing offering so far. It is also perhaps the project's most multiformat-friendly single, too, with its sweet shuffle-beat and swelling, oh-so-romantic harmonies. Also, Ricky Bell's lead vocals are a revelation . . . who knew the man had what it takes to be such a seductive soul crooner? Now that he's revealed his gift, there's no doubt that a solo outing will come along shortly. Until then, feast on this delightful effort, which should transcend its R&B radio roots into the pop and AC arenas.

ZAKIYA My Love Won't Fade Away (4:12)
PRODUCER: Alex Rideout
WRITERS: R. Rideout, D. Rich, Z. Munnerlyn, A. Johnson, S. Hudman
PUBLISHERS: PolyGram International/Uncle Buddies/Zam/WB, ASCAP; Dream Image/Connotation/Warner-Tamerlane/Ba-Gake/Super Songs, BMI
REMIXERS: Erza Jay, Rod Hunter
DVB 00412 (c/o A&M) (CD single)
Zakiya exudes mucho star power on this sleek jeep-soul cruiser. She displays a solid phrasing style that belies her apparent youth. A sharp ear will detect subtle shades of a young Gladys Knight. With time and experience, this intriguing talent should blossom into quite the diva—and she is well on the way with this toe-tapper, which is enhanced by an airplay-friendly guest rap by Charisma and well-placed samples of "Playing Your Game, Baby" by Barry White. For immediate R&B radio airplay.

COUNTRY

▶ REBA McENTIRE I'd Rather Be With You (3:28)
PRODUCERS: Reba McEntire, John Guess
WRITERS: M.D. Sanders, T. Nichols
PUBLISHERS: Starstruck Writers Group/Mark D., ASCAP; EMI-Blackwood/Ty-Land, BMI
MCA 72006 (c/o Uni) (7-inch single)
In McEntire's latest outing, a woman skips her cousin's wedding to cruise around with her sweetheart. It's a fun, different little song. Writers Mark D. Sanders and Tim Nichols have crafted a great lyric that combines frivolous ahsndon on the chorus and verses where the lyric is pleasantly conversational. The listener gets a vivid picture of the wedding party that has been ditched by two young lovers who'd rather focus on their own enjoyment. McEntire turns in a lively performance that perfectly captures the mood of the song, and the result is perfect for summertime radio airwaves.

▶ AARON TIPPIN A Door (3:05)
PRODUCER: Steve Gibson
WRITERS: M.D. Sanders, T. Nichols
PUBLISHERS: Starstruck Writers Group/Mark D., ASCAP; EMI-Blackwood/Ty-Land, BMI
RCA 64828 (c/o BMG) (7-inch single)
Here's another well-written tune by Mark D. Sanders and Tim Nichols. These guys are on a roll and turning out some great tunes. This has an extremely strong chorus surrounded by verses that paint a sharp picture of a relationship in trouhle, and Tippin's delivery keenly expresses the frustration tinged with hope and perseverance the man in the lyric feels. Gibson's production is marked by fiddle and steel guitar and perfectly complements Tippin's wonderfully expressive voice. Another great single from an artist who is releasing some of the best music of his career and should be recognized for it.

RICH McCREADY That Just About Covers It (3:07)
PRODUCERS: Tracy Lawrence, Flip Anderson
WRITERS: S. Beavers, L. Boone
PUBLISHERS: Homesick Cowboy, BMI, Sony/ATV Tunes/Cross Keys, ASCAP
Magnatone 1115 (7-inch single)
The first single from McCready's upeoming Magnatone sophomore album boasts solid (although a bit routine-sounding) production, and a well-written song. The best part of the record is McCready's vocal. He sounds a little more assured and confident vocally than on his debut project, and, if this single is any indication, there could be some good things to emerge from his new release.

DANCE

▶ RICKIE LEE JONES Living It Up (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Junior Vasquez, Mark Kamins, Jerome Farley, Michael Josephs
Flip It! 003 (12-inch single)
Once again, Flip It! dips into the catalog of a major-label artist for its singles fodder. This time, singer/songwriter Jones has offered a tune from her 1981 album, "Pirates," for reconstruction into a dance music anthem. Junior Vasquez works his tribal-house magic to maximum effect, weaving the song into an epic that DJs will rejoice over. Meanwhile, Mark Kamins flies in the opposite direction, fashioning the song into sleek jeep chugger that could make the grade at crossover radio.

NEW & NOTEWORTHY

HOOVERPHONIC 2Wicky (4:09)
PRODUCERS: Hooverphonic
WRITERS: A. Callen, R. Geerts, B. Bacharach, H. Oavid, P. Henry
PUBLISHERS: EMI-April/Belgium/Hoover/New Hidden Valley/Casa Oavid/Pierre Henry, ASCAP
Epic 9892 (c/o Sony) (cassette single)
Talk about inspired used of samples. With a portion of the melody from "Walk On By" by Hal David and Burt Bacharach as its fuel, this electronic-pop track takes full pop flight. Trippy and soothing, but with a spine-crawling groove, this richly textured track demands equal attention from turntable artists and radioheads who are weary of the same ol' thing. It certainly has the potential to transform top 40 stations into a hip place to hang out. Use this single as an excuse to investigate this act's glorious debut disc, "A New Stereophonic Sound Spectacular."

▶ ANN NESBY Hold On (no timing listed)
PRODUCER: Steve "Silk" Hurley
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Mousse T., Blaze
Perspective 5432 (c/o A&M) (12-inch single)
Although Nesby has been having much-deserved success at R&B radio with several cuts from "I'm Here For You," there is no denying the soul power and excitement she brings to clubland. She storms back onto the dancefloor with this spiritually charged stomper, which has a vocal that will literally make the hairs on the back of your neck stand up. The original version has a sweet R&B flavor, while Mousse T. kicks a remix that is right on top of current club and crossover radio trends.

S-CONNECTION FEATURING ANABELLE It's Gonna Be Alright (4:19)
PRODUCERS: S-Connection
WRITERS: J. Rabe, A. Eklund
PUBLISHERS: Sidelake/Peermusic, ASCAP
REMIXERS: Uno Clio, Jan W., L.P. Stovring, Mark George, Ron Hester
Happy One/Vinyl-4 60012 (c/o MS) (CD single)
The videogenic Anabelle comes on like this generation's equivalent to France Joli on this swishy pop/house jam. The Danish singer's theatrical vocal style is a good match for the track's retro arrangement, which is replete with fluttering horn fills and a dramatic ballad opening. Uno Clio punch up the track with a more bass-savvy, organ-laced remix that will suit harder club floors just fine.

AC

▶ MICHAEL BOLTON Go The Distance (4:41)
PRODUCERS: Walter Afanasieff, Michael Bolton
WRITERS: O. Zippel, A. Menken
PUBLISHERS: Walt Disney, ASCAP; Wonderland, BMI
Columbia 9996 (c/o Sony) (cassette single)
'Tis that time of year again . . . the season when Disney unleashes its big animated feature, replete with a star-studded soundtrack. This time, the movie is "Hercules," and the celeb belter is Bolton—who could ask for a better match? The singer has a field day flexing his formidable voice over David Zippel and Alan Menken's super-dramatic, if often clichéd, composition. Producer Afanasieff is the final crucial piece to this puzzle, working with Bolton to arrange this ballad to a bombastic orchestral climax. If you like your music to explode with larger-than-life strings and wailing, there's no need to look any further.

▶ PETER CETERA Do You Love Me That Much (3:38)
PRODUCER: Michael Omartian
WRITERS: L. Hengber, W. Robinson
PUBLISHERS: Starstruck Writers Group, ASCAP; Seven Summits/Tizo Tunes, BMI
River North 51416 (cassette single)
Cetera knows what suits his voice best, and he wisely never strays from it. This power ballad shows him at his most comfortable and engaging. He builds from delicate whispers to full-bodied belting within an arrangement that rises from simple piano accompaniment to an almost rock-edged guitar peak. Another easy bet for wall-to-wall AC radio play that could actually make the transition to top 40, given the right promotional TLC.

ROCK TRACKS

★ CHEAP TRICK Say Goodbye (3:28)
PRODUCERS: Cheap Trick, Ian Taylor
WRITERS: R. Nielsen, R. Zander, T. Petersson
PUBLISHERS: Sony/ATV Songs/CNP&Z, BMI
Red Ant 5002 (CD single)
The first release from the band's forthcoming self-titled album, the gloriously melodious "Say Goodbye" is one of Cheap Trick's best ever bits of Beatlemania, and that's saying something, considering the quartet's past achievements in that area. "Say Goodbye" radiates warmth and personality, and its distillation of power-pop verities makes it an obvious add for both modern and mainstream rock outlets. The CD single features Mike Shipley's "Cheap Rock" mix, which compresses the album version's technicolor sound stage (to facilitate car radio sing-alongs) and highlights the lyrical guitar solo. The B-side, "Yeah Yeah," is one of the hard rockin' highlights from "Cheap Trick" and wouidn't have sounded out of place on the classic "Heaven Tonight."

★ MEDESKI, MARTIN & WDDD Bubblehouse (4:17)
PRODUCERS: M.M.W., David Baker
WRITERS: M.M.W.
PUBLISHERS: Pubco/Beatworld, BMI
Gramavision/Rykodisc 1001 (CD single)
"Bubblehouse" is a funky fantasia from groove-jazz artisans Medeski, Martin & Wood's ace album "Shack-Man," and it brims with noir atmosphere and rhythmic invention. Anyone who appreciated the soundtrack to "Get Shorty" (by John Lurie, featuring M.M.W.) will immediately warm to this. In addition to the album version are stellar remixes of "Buhhlehouse": a long, freaky one by We/DJ Olive, Loop, and Once 11 ("BBQ Mix") and a tight, utterly cool numher hy DJ Logic featuring hip blowing from avant-sax whiz John Zorn ("Dracula Remix"). The EP also includes an odd, ambient remix of "Spy Kiss" as well as a non-album gem, the strutting "Macha."

★ ENUFF Z'NUFF Wheels (no timing listed)
PRODUCER: Chip, Donnie
WRITER: not listed
PUBLISHER: not listed
Mayhem 11082 (CD cut)
Yes, Virginia, there is life after major labels. In fact, in the case of Enuff Z'Nuff, life can even be sweeter on the indie side of the tracks. This opening cut from the band's new album, "Seven," shows 'em in fine form—both as musicians and tunesmiths. Any rocker with a soft spot for a great melody, a cool chorus, and troubadour vocals will find this swirling jam essential listening. In a world of justice, top 40 programmers would open their minds and make room for this single. Guess a groundswell of support at mainstream rock radio will have to happen first. Anyone in that arena starved for something tasty? Contact: 212-289-8533.

LYNYRD SKYNYRD Travelin' Man (4:07)
PRODUCER: not listed
WRITERS: R. Van Zandt, L. Wilkeson
PUBLISHERS: Pacific Windswept/MCA, ASCAP
CMC International 87215 (c/o BMG) (CD single)
This version of the band's classic rocker is a blend of new and old. The music was recorded this year, and the vocals were cut by the late Ronnie Van Zandt in 1976. It's a questionable move that will split the band's audience down the middle. Half will regard this as a heart-warming tribute, while others will dismiss this as a distasteful money-making ploy. In a sense, both are absolutely right. Either way, there's no ignoring this single. Pick your side.

RAP

LAUGH SYNDICATE Thai Restaurant (3:00)
PRODUCER: Caradoc Ehrenhall
WRITER: not listed
PUBLISHER: not listed
Street Life/E&M 78113 (c/o BMG) (cassette single)
Taking a page from the Jerky Boys book of success, this posse plays a prank on a Thai take-out restaurant worker by trying to order dishes like Wu Tang Clan with a side order Big Daddy Kane. It's a cute idea that wears thin really fast. Still, rap and R&B radio programmers should find this a worthwhile novelty item.

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Larry Flick**, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Doug Reece** (L.A.), **Shawnee Smith** (N.Y.)

HOME VIDEO

EDITED BY CATHERINE APPLEFELD OLSON

CHILDREN'S

THE LAND BEFORE TIME SING ALONG SONGS
Universal Studios Home Video
30 minutes, $12.98
The continuing "The Land Before Time" franchise carries on with the release of this animated tape that brings all of the series' most familiar songs together under one video umbrella. Touting the same great animation that has graced its series predecessors, "Sing Along Songs" features Littiefoot and company hosting a parade of dino-hits. Among the 10 selections are "If We Hold Together," originally recorded by Diana Ross; "Who Needs You"; "Grandma's Lullahy"; and more. Universal is pulling out all the stops on this one—each video will be packaged with a free "Land Before Time Activity Center" CD-ROM, courtesy of Sound Source Interactive. The studio also is prepping an "LBT" boxed-set collection, to include all of the previous feature videos, for $79.98 suggested retail price.

THE ADVENTURES OF MONTY THE MOOSE: TUNORA TAILS
Alaska Video Postcards
40 minutes, $19.95
This home-grown company that specializes in Alaskan travel videos also has made a success of the "Monty" children's spinoff series. The kids' videos combine spectacular wildlife footage with lots of hite-sized facts, provided courtesy of an animated moose named Monty. "Tundra" treks to the alpine plains that are home to scant vegetation and such creatures as the musk ox, caribou, grizzly and polar bears, and real reindeer. Incorporating music videos, animated maps, and even a local news report from the tundra, this video's producers look like they've learned a thing or two from National Geographic's wildly popular "Really Wild Animals" series. But never mind that small fact. The program never loses sight of its intention to show off the heautiful state of Alaska to young viewers, and it completes that task with flying colors.

HEALTH & FITNESS

DALAI LAMA: SECULAR MEDITATION
MPI Home Video
50 minutes, $19.98
The Dalai Lama is turning up in more videos than Barney these days. With Westerners' increasing desire to escape the tensions of everyday life, what hetter teacher to turn to than a man who helieves that total mind-body happiness should be the ultimate goal in life. In this lecture, taped in 1995 before a small audience, the Dalai Lama discusses the benefits of meditation for everyone, no matter what their religious heliefs or practices. He also touches on the suhtie differences hetween strictly religious behavior and hasic human kindness, which he believes is best achieved when the mind is focused and not restless. A refreshing hreak from the often frenetic pace of traditional exercise videos.

TELEVISION

NATURAL DISASTERS
Real Entertainment
60 minutes, $19.98
This summer's slate of disaster movies is just one more testament to the desire in many of us to be a fly on the wall during the most perilous of times. This tape, the sixth video in the "Amazing Video Collection" series, provides a safe perch from which viewers can take in the effects of nature's fury during such recent events as earthquakes, volcano eruptions, floods, and avalanches, as well as the heroic rescues that ensue. The majority of the footage was collected from eyewitness accounts and is set to a dramatic narrative that heightens the anticipation. The anxiety is high and the documeoted rescue efforts commendable. But couch-crusaders should beware: Because this is the real thing and not a Hollywood fairy tale, oot every story here has a happy ending.

THE X-FILES
20th Century Fox Home Entertainment
88 minutes each, $14.98 zach
Fox trots out the fourth installment of its growing "X-Files" vidco catalog for the show's early enthusiasts, as well as new fans who may have been hooked recently on the popular television series. The episodes offered here include "Irresistible"/"Die Hand Die Verletzt," "Colony"/"End Game," and "Humburg"/"Anasazi." They hring fans up to date through the second season's finale and set the stage for future releases of upcoming shows. The three tapes each contain two uncut episodes, plus two collector's cards and an exclusive introduction hy series creator Chris Carter, who sheds light on behind-the-scenes antics and personal anecdotes about each featured episode. Yes, "The X-Files" videos are out there, and they're a hot commodity.

DIRECT TO VIDEO

DANCE MOVES: KICKIN' IT AT THE CLUBS
SMV/MTV Home Video
40 minutes, $12.98
"Grind" dancers Kirstin Deneby and Anthony Wiggins host this invitation into today's hottest dance culture. The tour includes a trip to several clubs, as well as an African dance studio in downtown New York, where percussion rules and the hosts provide examples of how various ages-old moves have been incorporated into routines hy the likes of Michael Jackson and James Brown. Then it's time for a one-on-one with choreographer Jamie King, who's worked with Madonna, ℗, and others. Reggae artist Nadine Sutherland demonstrates ways to keep up with the reggae heat. Latin and other musical styles get their time in the spotlight, too. Viewers are advised to leave their workout gear behind and come prepared with street clothes and an open mind.

SPORTS

NBA COURTSIDE COMEDY
CBS/Fox Video
40 minutes, $14.98
Hosted hy the admittedly unfunny Amad Rashad, this video is less about comedy than it is a trihute to the schtick that surrounds the sport of pro basketball. Credit the production team for stretching beyond the tired old hloopers genre to come up with some unique angles. Interesting new segments include player banter between plays, hyperactive coaches, tongue-tied announcers, overzealous fans, and even a segment oo uniform etiquette that prohes such questions as how high to wear the socks and how low to wear the shorts. Most of the league's superstars show up somewhere, and the mood is decidedly less intense than in the label's championship series. If the question is, "How much video mileage can the NBA and CBS/Fox squeeze out of the NBA franchise?," the answer seems to he "endless."

INSTRUCTIONAL

INVESTING FOR WOMEN, BY WOMEN
Financial Education
30 minutes, $34.95
Yes, the investment opportunities availahle for men and women today are exactly the same. But, as this well-constructed tape points out, that's often where the similarities end. Because women generally still earn less than men, save less money, and live longer, their options in the financial market are unique. Two women who are veterans of the investment world outline the poteotial risks and rewards of different types of long-term investments, plus factors that affect those decisions, such as Social Security options, time spent out of the work force, and when individuals should begin saving. The infor mation, presented in clear terms, often with accompanying charts and graphs, will prove invaluahle to some takers. The only downside is that the price point is a little high for those who may be trying to save their dollars for the stock market. Contact: 888-583-3333.

ENTER★ACTIVE

EDITED BY BRETT ATWOOD

INTERSTATE '76
Activision
Windows 9S CD-ROM
One of the most innovative aod exciting games of the year has arrived. "Interstate '76" is a fast-moving retro-charged racing combat game that takes the player back to a time when bell-hottoms were groovy and the Fonz was king. Yes, it is the '70s all over again. Without apology, "Interstate '76" celehrates the cultural spirit of the "me decade" with a funky soundtrack and several cinematic cut-scenes. With a souped-up muscle car, the maio character emharks on 30 missions through open terrain, including highways, small towns, deserts, and the occasional 7-Eleven. Weapoos include flame-throwers and land mines. "Dukes Of Hazzard" this ain't! Players can go head-to-head via direct modem connection, the Internet, or local-area-networks. Buckle up and prepare to put on your smiling face.

FIN FIN ON TEO, THE MAGIC PLANET
Fujitso Interactive
Windows 95 CO-ROM
One of the strangest CD-ROM releases of the year has arrived. "Fin Fin On Teo, The Magic Plaoet" is basically a virtual pet program that allows computer users to "own" aod nurture a computer-generated creature. Fin Fin is half dolphin, half hird and will likely be a hit with kids. However, adults will be fascinated hy the titie's "artificial intelligence" backbone, which makes this product truly shine. The disc comes with a motion and sound detection device that allows users to physically interact—literally—with Fin Fin. This virtual creature responds to verbal commands and sudden movements as a real animal would. An on-screen graphic indicates Fin Fin's current emotional and physical states, including happiness, hunger, fear, temperature, and thirst. Users can interact with Fin Fin or merely obserye Fin Fin going about its day. However, oeglect of Fin Fin will result in an ailing virtual pet. Fin Fin's fictional world, known as Teo, contains three different areas, including a forest and a secret pond. The title's environment changes according to such "real world" factors as the time of day and the season. A fascinating release.

AUDIO BOOKS

EDITED BY TRUDI MILLER ROSENBLUM

THE GREAT TURTLE ORIVE ANO OTHER STORIES
By Steve Sanfield
Read by ths author
Backlog Book services (916-292-3353)
50 minutes, $10.00
This charming collection of four tales hy professional storyteller Steve Sanfield will delight children ages 2-7, as well as their parents. "Bit By Bit" relies on the repetitioo of certain phrases, which children love; kids will enjoy chanting the words along with the storyteller. "Strudel, Strudel, Strudel" is a hilarious tale about a married couple who eat apple strudel constantly. Through a wacky set of circumstaoces, they end up stuck in a trunk with wheels, barreling down a hill and through the village. It's a whimsical tale that will have children and adults laughing out loud. "The Girl Who Wanted A Song" is a more thoughtful parahle and, unfortunately, is less interesting as a result. But the pace picks hack up with the humorous story of "The Great Turtle Drive" in which a cowboy decides to make his fortune by herding turtles instead of cows. Sanfield's satirical reading makes the absurdity of the story even funnier.

ANNE OF GREEN GABLES
BY L.M. Mantgomery
Read by Kate Harper
Penguin Audiobooks
3 hours (sbridged), $10.95
Kate Harper gives a warm, humorous reading of Montgomery's classic tale of an imaginative, impulsive, turn-of-the-century orphan girl, Anne, and her misadvantures. Harper is perfect at contrasting Anne's melodramatic, emotional personality with the practical attitude of the down-to-earth farm couple who adopt her. Gradually, the Cutberts come to love the flamboyant girl who has livened up their lives. It's a charming family story that both kids and adults will enjoy.

ON ★ STAGE

Dream: The Johnny Mercer Musical
Musical supervision and vocal arrangements by Donald Pippin
Director and choreographer, Wayne Cilento
Starring Margaret Whiting, Lesley Ann Warren, and John Pizzarelli.
Royal Theatre, New York

Elegant, streetwise, with countless homages to his Southern birthright, the lyrics of Johnny Mercer are astonishing in their versatility. More than a songwriter who could put over a song for demo purposes, be was also a charming, professional singer.

"Dream: The Johnny Mercer Musical," a bright recap of about 40 of mostly his greatest songs that opened on Broadway April 3, offers yet another insight to Mercer's skills in its very title. For it has a melody by Mercer himself, as does another, later triumph, "Something's Gotts Give," which Fred Astaire introduced in the film "Daddy Long Legs." Actually, he had previously written the lyrics to four other film scores starring Astaire, "Second Chorus," "The Sky's The Limit," "You Were Never Lovelier," and "Belle Of New York."

But is "Dream" the best that can be sung about Mercer? There are many examples where this is so, but in a search for visual impact there is the problem of lots of dancing, which should hardly be a problem at all in a musical. Expert as much of it is, the dance routines tend to obscure the songs themselves. But a revue that commands today's Broadway price of admission can't be a composer tribute that involves folks sitting around a piano.

One of the moments in "Dream" that reveals great poignancy is Margaret Whiting's heartfelt rendition of "Shining Hour," a gem with a Harold Arlen melody from the film musical "The Sky's The Limit."

She sings the song as G.I.'s drift out of a nightclub, perhaps to prepare for shipping out to the battlefields of World War II. This scene also sets a time frame for "Dream" that it often lacks. A chronological framework that could provide subtle instruction on how Mercer's work evolved and how it reflected the pop and social culture of his times at the peak of his career would help solidify "Dream."

Whiting, it should be noted, provides more than a nostalgic backdrop to the proceedings. One of the greatest pop balladeers of the '40s and '50s and a vital factor on the cabaret scene today, she is the daughter of one of Mercer's acclaimed co-writers, Richard Whiting. In fact, she was mentored in her career by Mercer, who also signed her to a contract with Capitol Records. While at the label she rewarded Mercer with many hits that still warm the heart, including her father's "My Ideal." Whiting also serves on the Songwriters Hall of Fame board of directors, which Mercer was instrumental in creating.

The cast also features singer/actress Lesley Ann Warren and jazz guitarist/vocalist John Pizzarelli.

Warren, who more than 30 years ago played Cinderella in a second television adaptation of Rodgers & Hammerstein's version of the classic fairy tale, is a winning singer and dancer. Her presence solidly suggests serious consideration for a future role on Broadway.

On the other hand, it's not likely that Pizzarelli will play the lead in "South Pacific." He is, though, very comfortable in "Dream," both as a vocalist and instrumentalist.

During a performance, Pizzarelli had some words to say to those arriving late to their seats in the first row, but was so cordial in admonishing them that they got the point without being humiliated.

"Dream" is a testament to Mercer's genius for those who never bothered to directly associate him with so many hits. It also shows how effortlessly Mercer moved from the ardent melodies of Jerome Kern (e.g., "Dearly Beloved") to the bluesy urbanity of Arlen (e.g., "Blues In The Night" and "One For My Baby"). Mercer's musical transition is even, despite the show's visuals getting in the way.

IRV LICHTMAN

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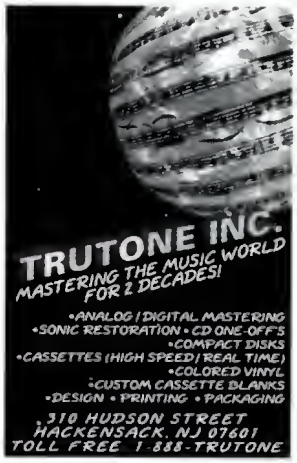
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POLYGRAM EXECS

(Continued from page 56)

successor will be appointed by David Munns, IMO senior VP of pop marketing.

"Mike knows better than anyone how a record gets worked around the world," says Munns, "and he's brokered the many arguments between repertoire owners and operating companies. He deserves this chance to run a label." Replacing him will be tough, adds Munns. "I've just started to get to grips with that."

Among Allen's initial priorities at Mercury will be the upcoming solo project by Jon Bon Jovi, whose Down Under popularity is long established; the latest album by Scotland's Texas, which exceeded platinum sales (75,000 units) in Australia at the start of its career; and the much-anticipated debut by America's Hanson. He calls Allen "a very bright, young PolyGram executive coming through the ranks," and notes approvingly that "the guy still buys CDs every weekend."

Irish-born Delaney, meanwhile, stands to gain regional and European experience from his new job. He joined PolyGram's sales department in Australia in 1989, advancing to label manager and marketing manager slots, then to commercial manager. As Mercury's managing director, Delaney is credited by Dickson with significant sales achievements for such acts as the Cranberries, Bon Jovi, U2, and Elton John.

Currently, Mercury is represented on the Australian charts by U2, Cake (a top-10 album), and Warren G, among others. The company's year-to-date market share is around the 7.5% level, according to industry sources, who also place PolyGram Australia's overall share just shy of 19% (market leader is Sony Music, with roughly 21%).

Mercury's domestic artist roster is "very cool," states Dickson, "although I wouldn't say it has been incredibly successful commercially."

He adds, "It's more of an alternative label, moving towards the mainstream as the mainstream adopts their acts." These acts include idiosyncratic rocker Dave Graney (an ARIA award winner with a new album due soon), acid jazz combo DIG, and folk/world music-slanted trio Tiddas. DIG has gained international release through Verve Records, while Graney and Tiddas are gold-level acts domestically.

Delaney relocates next month to PolyGram Continental Europe's London headquarters, where he will report to division president Rick Dobbia. "I've felt for some time the need to have a person in the regional office who is responsible for overseeing and coordinating our marketing efforts in Europe for U.S. and U.K. product," says Dobbis. "Someone on our staff not just to work those projects but also to add a professional, highly skilled marketing approach. Tim is that person in a technical sense, as well as in the record industry sense."

Delaney will work closely with PolyGram continental Europe marketing VP Monica Marin, his counterpart, who oversees European repertoire. "It'll be a great combination," says Dobbis, "and our individual [operating] companies will now benefit from the same quality of expertise and experience brought to international as well as European repertoire."

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway New York, N.Y. 10036.

APRIL

April 16-20, **Impact Super Summit Conference XI**, Fontainebleau Hilton Resort & Towers, Miami Beach, Fla. 215-646-8001.

April 23, **32nd Annual Academy Of Country Music Awards**, Universal Amphitheater, Los Angeles. 213-462-2351.

April 23, **SESAC Christian Music Awards**, Hermitage Suite Hotel, Nashville. 615-320-0055.

April 26, **Black Entertainment And Sports Lawyers Assn. Midyear Conference**, Chicago Bar Assn., Chicago. 301-808-0161.

April 26-May 2, **London Music Week**, Business Design Center, London. 44-171-359-3535.

April 28-30, **Billboard's International Latin Music Conference And Awards**, Hotel Inter-Continental, Miami. 212-536-5002.

April 28-30, **LMNOP: The Music Conference In New Orleans**, Pontchartrain Hotel, New Orleans. 504-822-5667.

April 29, **Black Rock Coalition Drum Clinic**, Musician's Union Local 802, New York. 212-713-5097.

April 29-May 1, **Fifth Annual Direct Response Television West Expo & Conference**, Long Beach Convention Center, Long Beach, Calif. 714-513-8463.

April 29-May 1, **Digital Audio Production Workshops**, 52nd Street Digital, Hollywood, Calif. 818-508-0060.

April 30-May 2, **1997 Radio Only Management Conference**, Phoenician, Scottsdale, Ariz. 609-424-6800.

MAY

May 1, **16th Annual Bassin Breakers**, hosted by the AEC One Step Group, Broward County Convention Center, Ft. Lauderdale, Fla. 800-329-7664.

May 1-4, **Fifth Annual Real Radio 97.1 Celebrity Art Auction**, benefiting the MusiCares Foundation, Directors Guild of America, Los Angeles. 310-201-8846.

May 8, **T.J. Martell Foundation Humanitarian Award Dinner**, in honor of David R. Glew, New York Hilton, New York. 212-245-1818.

May 14-15, **Marketing With Country Music**, Renaissance Nashville Hotel, Nashville. 615-244-2840.

May 16-18, **Biz/Tech 97 Conference**, presented by the Society of Professional Recording Services, New York Marriott, New York. 561-641-6648.

May 17, **"African-Americans In Entertainment And Media: A Seminar And Forum,"** Chicago. 773-924-7421.

May 21, **National Academy Of Songwriters Songwriter Of The Year Concert**, saluting Glen Ballard, the Palace, Hollywood, Calif. 213-463-7178.

May 21-23, **MIDEM Asia**, Hong Kong Convention & Exhibition Centre, Hong Kong. 212-689-4220.

May 21-25, **National Assn. Of Independent Record Distributors Conference**, Fairmont Hotel, New Orleans. 606-633-0946.

May 22-24, **13th International Copyright Society (INTERGU) Congress**, Palais Palffy, Vienna. 49-89-480-03281.

May 23-25, **Musical Instruments Asia '97/ Dance Tech '97**, World Trade Centre, Singapore. 65-337-5574.

May 29, **Humanitarian Of The Year Award Dinner**, honoring Rupert Murdoch, presented by the UJA-Federation entertainment and music industries division, Waldorf Astoria, New York. 212-836-1126.

May 30-31, **Audio Publishers Assn. Conference/Audie Awards**, Chicago Marriott Downtown, Chicago. 310-372-0546.

JUNE

June 3-5, **Replitech International 1997**, San Jose Convention Center, San Jose, Calif. 914-328-9157.

June 12-15, **The Original Music Mecca: Black Music Seminar And Expo**, Atheneum Suite Hotel, Detroit. 810-745-9887.

June 18, **"A Toast To Frances,"** music, broadcast, cable, and video divisions of the UJA-Federation honors Frances Preston, Essex House, New York. 212-836-1126.

June 19-21, **E3/Atlanta**, presented by the Interactive Digital Software Assn., Georgia World Congress Center and Georgia Dome, Atlanta. 800-315-1133.

June 25, **U.K. Commercial Radio Convention & Awards**, Cumberland Hotel, London. 44-171-306-2603.

JULY

July 16-18, **Billboard's Fourth Annual Dance Music Summit**, Chicago Marriott Downtown, Chicago. 212-536-5002.

GOOD WORKS

STUDENT LABEL: Syracuse University Recordings, a nonprofit student label, has released its first recording, "Mosaic," thanks to the estate of **Dizzy Gillespie**, which has donated a track of the great jazzist performing **Charlie Parker's** "Moose The Mooch" in 1981 with **the Syracuse University Jazz Ensemble.** The album also includes 10 other tracks that showcase members of the faculty and talent at the university's School of Music/College of Visual and Performing Arts. According to **Philip Metz**, a student associated with the project, proceeds from all album sales will be put back into the operation of the label, for which student members are devising a marketing campaign. The album can be purchased by calling **Barbara Cimildoro** at the School of Music at 315-443-2191. Contact: Philip Metz at 315-423-8311.

TOUR AIDS MUSIC IN SCHOOLS: Repeating a gesture made last year, **John Tesh** is donating $1 from every ticket sold during a 60-city tour to aid a local elementary school's music program. Working in conjunction with the National Coalition for Music Education, the Avalon World Tour, named after Tesh's new album, has also arranged donations of musical instruments from the Yamaha Corp. and sheet music and method books from Hal Leonard Publishing. Proceeds from last year's 60-city tour totaled more than $200,000. The Avalon tour is being sponsored by Best Buy and opens Tuesday (22) in New York's Carnegie Hall. Contact: **Todd Brodginski, Mitch Schneider, or Melissa Spraul** at 818-380-0400.

FOR THE RECORD

In the Nashville Music Publishing Spotlight (Billboard, April 12), the title and writers of a song were misidentified. Earl Rose and Victoria Shaw wrote the Emmy-nominated "All For The Sake Of Love."



Carr Cares. The Kristen Ann Carr Fund raised more than $50,000 at its Fourth Annual Winter Semi-Formal fund-raiser in New York. A portion of the proceeds from the fund have gone to establish a research fellowship dedicated to the study, care, and prevention of sarcoma, a form of cancer that most often strikes children and young adults. The fund was established four years ago in memory of Kristen Ann Carr, the daughter of music journalist Dave Marsh and artist manager Barbara Carr, who died from the disease in 1993 at age 21. Pictured, from left, are Julia McCormeck, director of major gifts, Memorial Sloan-Kettering Cancer Center; Marsh; Ilyse Gordon, event chairperson; Sasha Carr, event co-chairperson; Michael Solomon, Brick Wall Management and event co-chair; and John Ingrassia, senior VP, Columbia Records Group.

LIFELINES

BIRTHS

Girl, Carolann Jillian, to **Greg** and **Kathy Schoenbaum**, Feb. 21 in Orange, Calif. Father is the GM of KPLS-AM.

Boy, Ryan Ross, to **Kevin** and **Valerie Beamish**, March 11 in Nashville. Father is a producer and recording engineer.

Twins, Claire and Sydney, to **Jodie** and **Monica Ferneyhough**, March 19 in Toronto. Father is creative manager of peermusic Canada.

Girl, Emma Rose, to **Barbara** and **Allan Flaum**, March 22 in Mt. Kisco, N.Y. Mother owns Toast the Town Productions. Father is VP of production at Relativity Records.

Girl, Keira Brielle, to **Jack** and **Tirzah Sheehy**, March 26 in New York. Father is VP of sales and marketing for Dutch East India Trading.

Girl, Lea Elizabeth, to **Ira** and **Sonda Jaffe**, March 28 in Los Angeles. Father is president of Famous Music Publishing.

DEATHS

Vince Carbone, 76, of a heart attack, March 31 in Woodland Hills, Calif. A tenor saxophonist, Carbone played in the Glenn Miller Army Air Force Band in England, France, and Germany during World War II. After the war he became Tommy Dorsey's personal manager and booked the Dorsey Brothers Orchestra. In 1967, he opened the West Coast office of the personal management firm Gerard Purcell Associates, where he worked with Eddy Arnold, Al Hirt, and Hugo Montenegro, among others. He later became involved in the management of Bobby Vinton, Bob Newhart, the Smothers Brothers, and Frank Sinatra Jr., with whom he was still associated at the time of his death. He is survived by his wife, Smitty; sons Michael and Steven; two grandchildren; and a sister and brother.

George Wiener, 96, of natural causes, April 8 in Encino, Calif. A Tin Pan Alley veteran, Wiener began his career as a song plugger for Irving Berlin Music and Mills Music, where he is credited with breaking the song "For Me And My Gal." As founder and president of the Wemar Music Publishing Co., Wiener published such hits as Duke Ellington's "I'm Beginning To See the Light" and the Isley Brothers' "Shout," among others. He is survived by his sons Robert and Stuart; seven grandchildren; and two great-grandchildren.

Mae Boren Axton, 82, co-writer of "Heartbreak Hotel," of undetermined causes April 16 at her home in Nashville. Axton, the mother of country-folk singer Hoyt Axton, authored many songs but was best known for the breakthrough hit she and Tommy Durden wrote for Presley. She said it was inspired by a newspaper article about a suicide victim who left a note reading "I walk a lonely street." Axton had a tumor removed last year but remained very active and attended Merle Haggard's 60th birthday party two days before her death. Born Sept. 14, 1914, in Bardwell, Texas, she was raised in Fort Worth, Texas, and in Oklahoma but was living in Florida and teaching English when she wrote "Heartbreak Hotel," Presley's first major pop hit. She had begun writing country songs when she met publisher Fred Rose while in Nashville to write an article for the magazine Life Today. Her songs were recorded by such artists as Patsy Cline, Little Jimmy Dickens, Willie Nelson, Haggard, Conway Twitty, Wanda Jackson, Ferlin Husky, and Leon Russell. She was named an outstanding Tennesseean by then-Gov. Lamar Alexander, won seven BMI awards, and was a member of the New York Songwriters Hall of Fame and the Oklahoma Women's Hall of Fame. She was also a charter member of the Academy of Country Music, the Nashville Songwriters Assn. International, and the Deejay Assn., which became the Country Music Assn. She is survived by her son.

DARS Takes Technology Spotlight

Internet Shines, Too; DAB Falls Behind

■ BY CHUCK TAYLOR

LAS VEGAS—Despite the radio industry's high hopes that digital audio broadcasting (DAB) would soon launch CD-quality music over the airwaves, progress in the initiation of satellite-delivered programming (DARS) and continuing Internet advances have left DAB strapped in the back seat of technological progress.

DAB, which has been an industry buzzword since the beginning of the decade, has long been targeted as the logical leap into the future for radio transmission, with its ability to offer CD-quality sound. However, at the 74th Annual National Assn. of Broadcasters (NAB) Convention here April 5-10—the largest annual worldwide gathering in the industry—it became clear that ongoing political infighting and the failure to develop a working system in the U.S. have now held the technology back to a point where alternative delivery systems seem more promising.

Such holdups in DAB are almost exclusive to the U.S. The technology around much of the world, from Europe and Canada to Australia, China, and South Africa, has already been standardized and is in advanced stages of testing. Those nations are primarily utilizing a European-developed system, Eureka-147; a less-robust American-made system developed by Washington, D.C.-based WorldSpace (which is also involved in development of DARS) is used in much of the Southern Hemisphere. Both systems utilize the L-band for transmission.

But in America, it is the industry's mandate to accept only a system that will allow stations to overlap DAB on the same FM frequencies they now use—in-band, on-channel (IBOC). Much of the industry considers such a system the smoothest transition from analog to digital for broadcasters and consumers.

One of the leading U.S. proponents of such technology is USA Digital Radio (USADR). A partnership of media leader Gannett and the powerful Westinghouse—owner of CBS and Infinity radio stations—USADR continues to aim for a successful IBOC system. The company is backed wholeheartedly by the NAB. But while USADR's exhibit had been the star of past NAB shows, independent testing over the last two years revealed an alarming number of transmission flaws, forcing the company to return to the drawing board. A member of the USADR team projects that it will demo an improved version by 1999.

In addition, among the 10 or so companies showing DAB transmitter prototypes, none loaded U.S. versions on the truck for this year's NAB show. Even Harris Corp., the one U.S. company traditionally touting DAB transmitter technology, brought only a unit designed for the European market. In fact, in terms of industry buzz and prominence at the show, DAB fell short over each of the previous years since the early 1990s.

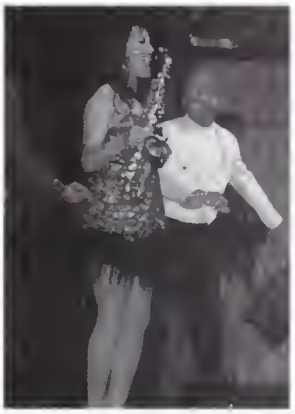
Taking the spotlight now is DARS, which will offer national subscriber-based, CD-quality radio programming with as many as 50 channels of music and variety over mini satellite dishes suited for home and car usage. Within the last month, the service achieved Federal Communications Commission (FCC) approval and successfully endured a costly spectrum auction, which granted DARS licenses to two companies, American Mobile Radio Corp. and CD Radio Inc. (Billboard, April 19).

The two proponents have agreed to pay $173 million jointly for the use of spectrum for DARS and have promised operational rollout in three to six years. The service also will likely be a suitable carrier for high-speed data and, at some point in the future, could serve as a tie-in between the music industry and consumers.

But because of its potential to blanket the country, the NAB has long held the belief that satellite-based radio will economically impair traditional "terrestrial" local radio stations. In fact, despite the headlines DARS has recently prompted, the NAB glaringly failed to schedule panels at the show dealing specifically with the technology's surfacing issues or potential impact in the U.S.

In his annual opening address to broadcasters, NAB president Eddie Fritts made his sentiments clear on DARS when his only mention of the topic was turned around as a state-

(Continued on page 80)





Two Views Of NAB. Dance artist Kristine W., left, showed her stuff to some of the 80,000 attandees of the National Assn. of Broadcasters show, held April 5-10 in Las Vegas. Despite har signing to RCA last year, sha still performs twice nightly, six days a week, st the Las Vegas Hilton. Federal Communications Commission Chairman Reed Hundt, right, delivared his annual address to radio and television show delegates. (Photos: Chuck Taylor)

CONVENTION CAPSULES

Additional highlights from the National Assn. of Broadcasters convention, held April 5-10 in Las Vegas.

HALL OF FAMER: Veteran WGN Chicago air talent Wally Phillips was inducted into the National Assn. of Broadcasting (NAB) Broadcasters Hall of Fame during the show's Radio Luncheon. He has been on the air there for 41 years—32 of them in the morning slot—and has been a part of the radio industry for 50 years. Phillips, who at one point drew half of Chicago's radio audience, was introduced at the sward presentation by Dick Orkin of Dick Orkin's Radio: "How did you do it all those years?" he asked. "I mean, without even once discussing underwear or private parts?" A moved Phillips later commented before his audience of radio pros, "I feel like Madonna in the Chicago Bulls locker room after the press has gone. I don't know where to start."

PIRATE POWER: According to Beverly Baker of the Federal Communications Commission (FCC), more than 100 pirate radio stations are operating illegally across the U.S. "We are aware of it, we are working on it, we are doing the best we can," she said, adding that the commission shouldn't be the only pirate watchdog. "Where's ASCAP? These stations aren't paying their fees. But they went after the Girl Scouts?" FCC disciplinary action normally begins with a warning, which she said ceases 45% of pirate operations. Other options include seizing transmission equipment, injunctions, and fines of $11,000 a day. In extreme cases, operators can get up to $100,000 fines and a year in prison.

JUSTICE STATES ITS CASE: Joel Klein—the assistant attorney general of the U.S. Department of Justice's antitrust division who is scowled upon by many broadcasters for his involvement in scrutinizing today's flood of mega-group sales and mergers—said plainly and simply that he is looking for deals that award a company "an unfair amount of market power." He questioned broadcasters' criticism of his practices, saying that of the thousands of outlets changing hands over the past year or so, only eight station divestitures had been ordered by the Department of Justice. "Many owners act as if they may own eight stations in a market when they may own *up* to eight," depending on market size, he added.

THAT'S ENTERTAINMENT: Bringing the music face forward, RCA dance diva Kristine W. put on the ritz during her twice-nightly gig at the Las Vegas Hilton. As she twirled through her resplendent 90-minute show with a live band, precise dancers, and innumerable costume and wig changes, the savvy diva-in-waiting made a point not only to welcome broadcasters, but to mention the availability of her current RCA album, "Land Of The Living."

NOT IMPRESSED: The most frequent symbol of technology's prominence at NAB? Tbe sound of personal cellular pbones ringing during sessions, speeches, and presentations. Believe me, that's not progress.

A TOAST, PLEASE: According to Radio Advertising Buresu (RAB) president Gary Fries, beer advertising on radio is a $100 million revenue-produc-

(Continued on page 80)

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Wondering what Third Eye Blind's sunny, sing-song single "Semi-Charmed Life" is all about? The band's front man, Stephan Jenkins, isn't shy about letting you in on it. "It's a dirty, filthy song about snorting speed and getting blow jobs," he says. "It really is funny that people play it on the radio."

The song's sanguine pop sheen may belie its R-rated content, but that surface quality has its narrative function, as it echoes "the bright, shiny feeling you get on speed," Jenkins explains. "And the title, 'Semi-Charmed Life,' refers to a life that's all propped up. You know, the beautiful people who lead bright and shiny lives that on the inside are all fucked up."

No. 6 on Modern Rock Tracks, "Semi-Charmed Life" is the first single from Third Eye Blind's self-titled Elektra debut album. The band—vocalist/guitarist Jenkins, guitarist Kevin Cadogan, bassist Arion Salazar, and drummer Brad Hargreaves—hails from the San Francisco/Berkeley locale, and



"I don't think I have to come out and say, 'Couples who take speed tend to break up, so don't do it.' "
—Stephan Jenkins of Third Eye Blind

Bay Area modern rock outlet KITS (Live 105) has given enthusiastic airing of the single as well as such superior album tracks as the tough-minded, hook-filled "Losing A Whole Year."

Hearing Third Eye Blind songs on the airwaves as he drives across the Bay Bridge has made Jenkins especially aware of the mass interpretation of his work, but he's not necessarily that concerned about it one way or the other. "I think people hear 'Semi-Charmed Life' as a happy summertime jam," he says. "And that's fine with me. I don't think the song should be so blatant that I have to come out and say, 'Couples who take speed tend to break up, so don't do it.'

"I'm not an advocate for drug use, but I don't preach against it," Jenkins adds. "And, you know, I don't have a position on blow jobs either. People should think for themselves when it comes to just about everything."

SAPPORO BEER TOKIO HOT 100 NOT ONE HUNDRED

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Week of April 6, 1997

① Falling In Love (Is Hard On The Knees) / Aerosmith
② Discotheque / U2
③ Somewhere In The World / Swing Out Sister
④ The Real Thing / Lisa Stansfield
⑤ Love Is All We Need / Mary J. Blige
⑥ Sometimes / The Brand New Heavies
⑦ Request Line / Zhane
⑧ Finally / Eternal
⑨ Everything (It's You) / Mr. Children
⑩ Change The World (From "Phenomenon") / Eric Clapton
⑪ Amai Unmei / UA
⑫ Dynamite / Smap
⑬ Cosmic Girl / Jamiroquai
⑭ Arigatou / Yousui Inoue• Tamio Okuda
⑮ Les Poemes De Michelle / Teri Moise
⑯ Beetlebum / Blur
⑰ Sunano Kajitsu / Miki Nakatani With Ryuichi Sakamoto
⑱ Elegantly Wasted / INXS
⑲ Freestyle / Misty Oldland
⑳ Runaway / Nuyorican Soul Featuring India
㉑ What She Wants / T.D.F.
㉒ Faces Places / Globe
㉓ Song For The Dumped / Ben Folds Five
㉔ Don't Cry For Me Argentina (From "Evita") / Madonna
㉕ Don't Speak / No Doubt
㉖ That Thing You Do! / The Wonders
㉗ Love Is A Wonderful Thing / Fatima Rainey
㉘ Dn & Dn / Erykah Badu
㉙ Shengri - La / Denki Groove
㉚ Fledgling Operator / Comfort
㉛ Precious Declaration / Collective Soul
㉜ Hush / Kula Shaker
㉝ Only You / Pauline Wilson
㉞ Your Woman / White Town
㉟ Block Rockin' Beats / The Chemical Brothers
㊱ Early To Bed / Morphine
㊲ Reality / Adriana Evans
㊳ CoCo Jamboo / Mr. President
㊴ Give Me Love (Give Me Peace On Earth) / Mansa Monte
㊵ Before Today / Everything But The Girl
㊶ Alone / Bee Gees
㊷ Every Time I Close My Eyes / Babyface Featuring LL Cool J, H. Hewett, J. Watley & J. Daniels
㊸ Look Up To The Sky / Yoko Dginome
㊹ Circuit No Musume / Puffy
㊺ Say If You Feel Alright / Crystal Waters
㊻ Springtime Kiss / Cose Nostra
㊼ Kandy Pop / Bis
㊽ I Shot The Sherrif / Warren G
㊾ 2 Become 1 / Spice Girls
㊿ Can You Celebrate? / Namie Amuro

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1	1	1	11	**PRECIOUS DECLARATION** 3 weeks at No. 1 ◆ DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
2	2	2	9	**FALLING IN LOVE (IS HARD ON THE KNEES)** NINE LIVES	◆ AEROSMITH COLUMBIA
3	3	3	7	**STARING AT THE SUN** POP	◆ U2 ISLAND
4	5	8	9	**GONE AWAY** IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
5	4	6	6	**SIGN OF THE TIMES** HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI
6	7	5	23	**ONE HEADLIGHT** BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
7	6	4	13	**LAKINI'S JUICE** SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
8	8	7	15	**KING NOTHING** LOAD	◆ METALLICA ELEKTRA/EEG
9	10	12	10	**VOLCANO GIRLS** EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
10	16	21	3	**IF YOU COULD ONLY SEE** LEMON PARADE	◆ TONIC POLYDOR/A&M
11	9	11	11	**TUMBLE IN THE ROUGH** TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
12	13	13	10	**THE FRESHMEN** VILLAINS	◆ THE VERVE PIPE RCA
13	14	17	7	**PUSH** YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
14	11	9	18	**GREEDY FLY** RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
15	15	16	8	**LIE TO ME** LIE TO ME	◆ JONNY LANG A&M
16	12	10	14	**ABUSE ME** FREAK SHOW	◆ SILVERCHAIR EPIC
17	21	26	4	**MANN'S CHINESE** NAKED	◆ NAKED RED ANT
18	18	15	12	**HOPE IN A HOPELESS WORLD** BOMBS & BUTTERFLIES	WIDESPREAD PANIC CAPRICORN/MERCURY
19	19	18	32	**HERO OF THE DAY** LOAD	◆ METALLICA ELEKTRA/EEG
20	17	14	12	**RESIGNATION SUPERMAN** ◆ BIG HEAD TODD & THE MONSTERS BEAUTIFUL WORLD	REVOLUTION
21	26	33	5	**RHINOSAUR** DOWN ON THE UPSIDE	SOUNDGARDEN A&M
22	20	22	6	**DRIVEN** TEST FOR ECHO	◆ RUSH ANTHEM/ATLANTIC
23	29	—	2	**COLD CONTAGIOUS** RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
24	27	29	4	**STALE** STIR	STIR AWARE/CAPITOL
25	25	27	5	**EXACTLY WHAT YOU WANTED** AFTERTASTE	HELMET INTERSCOPE
26	23	24	10	**H.** AENIMA	TOOL ZOO/VOLCANO
27	24	28	6	**WHERE YOU GET LOVE** BLUE SKY ON MARS	◆ MATTHEW SWEET ZOO/VOLCANO
28	NEW ▶		1	**DON'T WANNA BE HERE** GRAND WORLD	COOL FOR AUGUST WARNER BROS.
29	22	23	8	**OUTTASITE (OUTTA MIND)** BEING THERE	◆ WILCO REPRISE
30	34	—	2	**MEDICINE (BABY COME BACK)** LIBIDO SPEEDWAY	◆ ORBIT A&M
31	NEW ▶		1	**FREAKS** SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
32	35	39	3	**WELCOME** WELCOME	OUTHOUSE MERCURY
33	38	—	2	**I DON'T MIND** HORROR WRESTLING	DRAIN S.T.H. THE ENCLAVE
34	28	25	18	**A LONG DECEMBER** RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
35	31	34	22	**DESPERATELY WANTING** FRICTION, BABY	◆ BETTER THAN EZRA SWELL/ELEKTRA/EEG
36	NEW ▶		1	**JENNY SAYS** ARE YOU WITH ME?	COWBOY MOUTH MCA
37	39	—	2	**ELEGANTLY WASTED** ELEGANTLY WASTED	◆ INXS MERCURY
38	33	30	22	**JUST ANOTHER DAY** MR. HAPPY GO LUCKY	◆ JOHN MELLENCAMP MERCURY
39	NEW ▶		1	**LIVE TOMORROW** NOTWITHSTANDING	CHALK FARM COLUMBIA
40	NEW ▶		1	**SAY GOODBYE** CHEAP TRICK	CHEAP TRICK RED ANT

Billboard® APRIL 26, 1997

Modern Rock Tracks™

LAST WK	THIS WK	PEAK	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	7	**STARING AT THE SUN** 3 weeks at No. 1 POP	◆ U2 ISLAND
2	2	4	11	**THE FRESHMEN** VILLAINS	◆ THE VERVE PIPE RCA
3	3	3	15	**SANTERIA** SUBLIME	◆ SUBLIME GASOLINE ALLEY/MCA
4	4	2	20	**ONE HEADLIGHT** BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
5	6	7	10	**YOUR WOMAN** WOMEN IN TECHNOLOGY	◆ WHITE TOWN BRILLIANT/CHRYSALIS/EMI
6	10	12	5	**SEMI-CHARMED LIFE** THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
7	7	8	8	**GONE AWAY** IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
8	9	9	12	**VOLCANO GIRLS** EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
9	11	11	10	**THE NEW POLLUTION** ODELAY	◆ BECK DGC/GEFFEN
10	5	5	13	**LAKINI'S JUICE** SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
11	8	6	11	**PRECIOUS DECLARATION** DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
12	12	13	8	**THE IMPRESSION THAT I GET** LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
13	17	28	3	**BITCH** BLURRING THE EDGES	◆ MEREDITH BROOKS CAPITOL
14	13	18	6	**EYE** "THE LOST HIGHWAY" SOUNDTRACK	THE SMASHING PUMPKINS NOTHING/INTERSCOPE
15	16	17	5	**ELEGANTLY WASTED** ELEGANTLY WASTED	◆ INXS MERCURY
16	14	14	7	**WHERE YOU GET LOVE** BLUE SKY ON MARS	◆ MATTHEW SWEET ZOO/VOLCANO
				★★★ AIRPOWER ★★★	
17	22	33	3	**IT'S NO GOOD** ULTRA	◆ DEPECHE MODE MUTE/REPRISE
18	20	24	5	**NOT AN ADDICT** PARADISE IN ME	◆ K'S CHOICE 550 MUSIC
19	18	21	5	**IF YOU COULD ONLY SEE** LEMON PARADE	◆ TONIC POLYDOR/A&M
20	15	10	18	**GREEDY FLY** RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
21	19	15	22	**CRASH INTO ME** CRASH	◆ DAVE MATTHEWS BAND RCA
22	26	29	5	**BATTLE OF WHO COULD CARE LESS** WHATEVER AND EVER AMEN	◆ BEN FOLDS FIVE 550 MUSIC
23	30	36	3	**SONG 2** BLUR	◆ BLUR FOOD/PARLOPHONE/VIRGIN
24	31	38	3	**HELL** HOT	◆ SQUIRREL NUT ZIPPERS MAMMOTH
25	21	16	14	**ABUSE ME** FREAK SHOW	◆ SILVERCHAIR EPIC
26	29	23	23	**DESPERATELY WANTING** FRICTION, BABY	◆ BETTER THAN EZRA SWELL/ELEKTRA/EEG
27	27	26	7	**YOU WERE MEANT FOR ME** PIECES OF YOU	◆ JEWEL ATLANTIC
28	32	32	6	**SLEEP TO DREAM** TIDAL	◆ FIONA APPLE CLEAN SLATE/WORK
29	24	19	13	**THE PERFECT DRUG** "THE LOST HIGHWAY" SOUNDTRACK	◆ NINE INCH NAILS NOTHING/INTERSCOPE
30	33	30	26	**NAKED EYE** FEVER IN FEVER OUT	◆ LUSCIOUS JACKSON GRAND ROYAL/CAPITOL
31	23	20	12	**FEMALE OF THE SPECIES** SPIDERS	◆ SPACE GUT REACTION/UNIVERSAL
32	NEW ▶		1	**COLD CONTAGIOUS** RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
33	35	—	2	**WHERE HAVE ALL THE COWBOYS GONE?** THIS FIRE	◆ PAULA COLE IMAGO/WARNER BROS.
34	NEW ▶		1	**FREAKS** SECRET SAMADHI	◆ LIVE RADIOACTIVE
35	39	—	2	**MEDICINE (BABY COME BACK)** LIBIDO SPEEDWAY	◆ ORBIT A&M
36	28	25	7	**HEY DUDE** K	◆ KULA SHAKER COLUMBIA
37	34	27	19	**A LONG DECEMBER** RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
38	37	35	21	**THIRTY-THREE** MELLON COLLIE AND THE INFINITE SADNESS	◆ THE SMASHING PUMPKINS VIRGIN
39	NEW ▶		1	**FREAK** FREAK SHOW	◆ SILVERCHAIR EPIC
40	NEW ▶		1	**6 UNDERGROUND** BECOMING X	◆ SNEAKER PIMPS CLEAN UP/VIRGIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Track service. 101 Mainstream rock stations and 78 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1997, Billboard/BPI Communications.

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS ON	TITLE / LABEL & NUMBER/PROMOTION LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	11	ALL BY MYSELF 550 MUSIC 78529	◆ CELINE DION 3 weeks at No. 1
(2)	3	3	16	FOR THE FIRST TIME COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
3	2	2	28	UN-BREAK MY HEART LAFACE 24270/ARISTA	◆ TONI BRAXTON
(4)	7	7	13	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	◆ R. KELLY
(5)	4	6	8	I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT	BRYAN ADAMS
(6)	5	4	11	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
7	6	5	13	VALENTINE WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH MARTINA MCBRIDE
8	8	11	12	IT'S IN YOUR EYES FACE VALUE 87016/ATLANTIC	◆ PHIL COLLINS
(9)	10	14	7	UNTIL I FIND YOU AGAIN CAPITOL 58633	◆ RICHARD MARX
(10)	14	18	9	TOO LATE, TOO SOON SBK 58[illegible]/EMI	◆ JON SECADA
(11)	15	16	9	HAVANA ARISTA 13326	◆ KENNY G
12	13	9	24	I FINALLY FOUND SOMEONE COLUMBIA 78480	◆ BARBRA STREISAND & BRYAN ADAMS
13	11	10	45	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
14	9	8	16	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT
15	12	12	8	STEP BY STEP ARISTA 13312	◆ WHITNEY HOUSTON
16	16	17	29	WHEN YOU LOVE A WOMAN COLUMBIA 78428	◆ JOURNEY
17	17	15	20	I BELIEVE IN YOU AND ME ARISTA 13293	◆ WHITNEY HOUSTON
(18)	20	26	12	SECRET GARDEN COLUMBIA 77847	◆ BRUCE SPRINGSTEEN
19	18	13	24	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	◆ ROD STEWART
20	19	19	39	I LOVE YOU ALWAYS FOREVER ATLANTIC 87022	◆ DONNA LEWIS
(21)	22	20	11	EVERY TIME I CLOSE MY EYES EPIC 78485	◆ BABYFACE
22	21	23	5	IF HE SHOULD BREAK YOUR HEART COLUMBIA ALBUM CUT	JOURNEY
(23)	24	27	4	IF TOMORROW NEVER COMES FLAVOR UNIT/EASTWEST 64195/EEG	JOOSE
(24)	30	—	2	HERE IN MY HEART REPRISE ALBUM CUT	CHICAGO
(25)	28	29	3	I DON'T WANT TO LAFACE 24229/ARISTA	TONI BRAXTON

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS ON	TITLE / LABEL & NUMBER/PROMOTION LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	23	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL 3 weeks at No. 1
2	2	2	26	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT
3	3	3	26	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
(4)	4	4	14	EVERYDAY IS A WINDING ROAD A&M 581852	◆ SHERYL CROW
(5)	5	6	10	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
(6)	7	7	13	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 17373/WARNER BROS.	◆ PAULA COLE
7	6	5	22	LOVEFOOL TRAMPOLENE/STOCKHOLM ALBUM CUT/MERCURY	◆ THE CARDIGANS
(8)	8	8	12	I WANT YOU COLUMBIA 78603	◆ SAVAGE GARDEN
(9)	9	11	9	SUNNY CAME HOME COLUMBIA ALBUM CUT	◆ SHAWN COLVIN
10	10	9	20	A LONG DECEMBER DGC ALBUM CUT/[illegible]	◆ COUNTING CROWS
11	11	10	41	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
12	12	12	24	UN-BREAK MY HEART LAFACE 24270/ARISTA	◆ TONI BRAXTON
(13)	13	20	5	ELEGANTLY WASTED MERCURY ALBUM CUT	◆ INXS
(14)	14	21	7	SECRET GARDEN COLUMBIA 77847	◆ BRUCE SPRINGSTEEN
(15)	16	17	7	STARING AT THE SUN ISLAND 854972	◆ U2
16	19	14	42	COUNTING BLUE CARS A&M 581362	◆ DISHWALLA
17	18	16	32	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
18	15	15	11	ALL BY MYSELF 550 MUSIC 78529	◆ CELINE DION
19	17	13	18	JUST ANOTHER DAY MERCURY 578816	◆ JOHN MELLENCAMP
20	20	18	32	IF IT MAKES YOU HAPPY A&M 581874	◆ SHERYL CROW
				★ ★ ★ AIRPOWER ★ ★ ★	
(21)	25	26	9	CRASH INTO ME RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
22	21	22	15	POSSESSION ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
23	22	23	20	DON'T LET GO (LOVE) EASTWEST 64234/EEG	◆ EN VOGUE
(24)	26	27	6	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	◆ R. KELLY
25	24	24	17	WHEN YOU'RE GONE ISLAND 854800	◆ THE CRANBERRIES

Based on a nationwide sample of airplay monitored by Broadcast Data Systems. Ranks reflect a combination of adult contemporary stations and adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications

Radio

PROGRAMMING

CONVENTION CAPSULES

(Continued from page 78)

er. "If we lost that, it would not be a death blow to radio. It *would* be a serious problem for the television industry." During a panel discussing congressional opinions of broadcasting issues, a staff member for Sen. Conrad Jones, R-Mont., stated that whether radio should be allowed to carry liquor/beer advertising "is an issue between broadcasters and advertisers. But the real issue is whether the FCC even has the authority to regulate in the guise of the public interest."

IRRESISTIBLE INTERVENTION: In his annual address before show participants, NAB president Eddie Fritts stressed that the organization's primary goal for the year is keeping government out of the broadcasting industry's business. "One has to ask, why is it so irresistible for the governing elite to try to impose their will on the entire populace? Probably because most people ignore them. So now they want to commandeer broadcasting to solve all the problems on which they've dropped the ball."

PIECE OF THE PIE: Both Westinghouse chairman/keynote speaker Michael Jordan and RAB president Gary Fries agreed that the time has come for radio to go to battle for newspaper revenue. Due to radio consolidation following passage of the 1996 Telecommunications Act, group owners are "finding opportunities to offer stronger advertising packages and to create and attract more sophisticated radio programming," Jordan said. "For the first time, radio has an opportunity to take significant market share from newspapers in local markets." Noted Fries, "We cannot grow if we're competing against other radio stations. If we're going to take advantage of industry advancement, we must work against other competitive media."





That's Entertainment. At the Entertainment Radio Network's (ERN) fourth annual Country Radio Music Awards in Nashvilla last month, more than 2.5 million potential listeners tuned in. Above, from left, Neal McCoy, Gary Chapman, and James Bonamy hang out backstage, while below, Legend Award winner Tom T. Hall strikes a pose with Mike Flower of ERN, artist Bryan White, and Dana Miller, CEO of ERN.

DARS TAKES TECHNOLOGY SPOTLIGHT

(Continued from page 78)

ment in support of DAB: "Last week," he said, "the FCC auctioned spectrum for a satellite-delivered digital radio service called DARS. While this service has many technical and operational obstacles, we're excited and enthusiastic about new developments of IBOC [DAB]."

Already, DARS will go down in history as one of the key audio innovations of the decade—as will DAB. But in terms of their competitive impact on one another, the war to win will most likely be which technology can first deliver CD-quality sound to an already sophisticated listening audience.

Still, the innovation that stands to benefit most from the stall in DAB development and DARS' road ahead is the Internet, which broadcasters are already viewing as a potent receptacle for radio programming, as well as numerous other applications.

At one of more than a dozen NAB sessions addressing Internet broadcasting, World Wide Web pioneer Peggy Miles, president of Washington, D.C.-based Intervox Communications and chairman of the International Webcasting Assn., pointed to the fact that 90% of new computers sold are equipped with multimedia speakers.

According to NAB senior VP Richard Ducey, the Internet will become particularly attractive because of its ability to offer not only worldwide broadcasting, but data broadcasting, multiple program feeds, broadcast data types, and software services, among others. "We will also take advantage of the technologies to create new services and revenue opportunities," he said.

Ducey, discussing its impact on both radio and television, predicted that the marriage of Internet and broadcasting will in no way hurt current radio listening or television watching habits. "Audiences organize much of their lives right now around real-time broadcasting. They love it and spend thousands of hours of their lives each year proving it," he said. "With digital broadcasting, we can enrich and expand on this experience, and develop new businesses."

In a subsequent session on radio's utilization of the Net, Miles spelled out ways to complement a station's existing on-air signal with the Internet: E-mail direct promotions to alert listeners about programs/events the station is offering; place text and graphics that match the feel of the station's formatics and logos; offer additional information on current programming or suggest links to related topics; and offer a news background source.

Internet proponents, however, were quick to point out that while the Internet is a working, growing technology with tremendous potential for broadcasters, it remains in its infancy. "The computer and broadcasting simply are not yet compatible in realizing the potential of the Internet," one panelist said.

Added another, "The Internet adds more frustration than anything since the post office or the Department of Motor Vehicles. It's slow and it doesn't do what it says it's going to do. We're all still a little bit too proud of showing off the new thing we have here, and we're forgetting that technology should be invisible. Until we make the technology really simple, the 85% of the audience not on isn't going to happen."

"We are still in the alpha stages," Miles admitted. "Audio is shaky and there's the 'World Wide Wait' of the Internet being slow. But technology breakthroughs are coming that will really change the way we hear and see the Internet. Yes, right now it looks terrible. But that is going to change."

While Change Is Certain, Local Radio Has Little To Fear From Satellite DARS

EYE IN THE SKY: To call the imminent budding of digital satellite radio (DARS) a thorn in the side of many radio broadcasters is like saying that Goliath plucked on Sampson's nerves.

In the eyes of the National Assn. of Broadcasters (NAB), the future service—which promises national reach and CD-quality sound—is bound to harm existing broadcasters because its national reach will undermine the efforts of traditional local radio stations (see story, page 78).

It sounds more to me like the organization needs a little more faith in its already competition-savvy members, who are currently reaping the benefits of a healthy ad dollar flow, record station sales prices, and an attentive ear from Wall Street and lenders. And let's not forget that unlike most other technology-driven industries, radio has avoided the threat of rival advances for more than 75 years.

It's true that the proposed arrival of DARS by the end of the decade will alter the playing field, perhaps forcing the focus away from infighting among local market competitors and redirecting it skyward. But to tag it the ruin of local radio seems, at best, a statement born of melodrama.

The fact is, the NAB and radio have known about DARS' eventual arrival since the beginning of the decade. Time and time again, the Federal Communications Commission (FCC) delayed the new technology's approval and a potential agenda for rollout, giving the terrestrially driven radio industry six or seven years to aggressively develop its own next competitive step: the CD-quality digital audio broadcasting (DAB).

The fumbles and missteps toward an operable digital radio system have been well documented: Early on, the FCC stepped back and told radio to find its own way in developing, testing, and recommending a suitable system for the U.S. Some would say it was pride over practicality that led those involved to refuse consideration of working systems that have since advanced rapidly in much of the rest of the world, particularly the European-developed Eureka-147.

One thing is sure, though: More than half a decade's worth of bickering between an agenda-oriented NAB, proponents, the Electronic Industry Assn., and various committees and testing groups have left DAB in the U.S. without a viable system and years behind the implementation of digital radio around the rest of the globe.



by Chuck Taylor

In the meantime, the NAB has continually spat out propaganda and held meeting after meeting, vebemently opposing DARS because of its alleged potential to destroy the prosperity of current station profitability, particularly in smaller markets. In doing so, the NAB, with a straight face, has staunchly insisted that the FCC block the progression of a new audio service in the U.S. to protect the status quo.

Such a theme is not new. In years past, it was surmised that radio would ruin the newspaper industry because of its instant-information capabilities. Yet I still see more newspapers than Walkmans on the subway every morning. Television stations believed cable TV would lead to their demise and fought hard to prevent its spread. Today, with the mandated must-carry rules, local carriers are actually benefiting from the cable industry. And in both cases, while the original players were unquestionably impacted and saw an increase in competition, they have continued to thrive by devising new competitive strategies.

Perhaps I have more confidence in the radio programming I hear than the NAB, because I firmly believe that radio will maintain its standing as a vital element of American life, from favored market personalities, local weather, news, and traffic to concert calendars and local advertising. Plain and simple, today's radio is a daily part of the thousands of communities served by the medium.

What I find ironic is that the NAB's focal theme about radio's greatest strength is just what I stated above: Local is better. As a national service, DARS is *not* devised to replace traditional radio's role as an effective provider of local information. The paradox extends further because while the NAB scorns national programming, the industry has certainly done nothing to curb the syndication of—nor the revenues that accompany—such radio giants as **Howard Stern** and **Rush Limbaugh**, two undisputed national radio personalties.

In addition, DARS will be a subscription-based service for home and car. FM and AM remain joyfully free, giving radio an inherent advantage. There will also be the burden of having to buy new consumer receivers for DARS, which are estimated to cost about $150 more than conventional radios, at least in cars. The accompanying silver-dollar-size satellite dish will probably cost less than $20.

While these costs are far from prohibitive, we're talking about a pro-active stance on the part of consumers. With this in mind, I think it's clear that satellite radio will require a significant rollout period before it can command a whisper beside traditional radio service.

The argument that DARS will hurt small markets most because of already slim profit margins is a potentially valid one. But radio in those regions is traditionally much more locally oriented, offering tailored programming and viewpoints in line with local values and issues. In any case, rural listeners have as much right to musical programming diversity—be it classical, jazz, salsa, whatever—as those markets with a multitude of signals.

And it's obvious that in small markets today, only those formats promising the greatest audience are likely to bring in profits, and thus even be offered. With DARS, which could deliver up to 50 channels, those listeners, for the first time, will have a rich selection of choices. Thank heaven (and the satellite signals up there) the FCC recognizes the promise and practicality of such.

While the NAB has bombarded DARS with criticism, it has maintained a hands-off stance over the Internet. The obvious: Radio station World Wide Web sites promise to complement on-air programming. The unspoken: Once quality audio becomes a reality on the Internet, what's to keep people in New York from developing a relationship with KIIS-FM Los Angeles or L.A. residents from digging WKTU New York? And will this be harmful to traditional radio broadcasters and their local ratings?

No way. As with DARS, the Internet has the potential to serve in a novel way as a national—even international—radio service. But to call this hazardous to today's radio seems as absurd as the statement that DARS will absorb the future of traditional local radio.

As always, the argument comes down to one thing: If market programming is all it should be, locality maintains an edge.

EXECUTIVE TURNTABLE

STATION SALES. Evergreen/Chancellor Media picks up Gannett's last five stations—**KHKS** (Kiss 106.1) Dallas, **KKBQ-AM-FM** Houston, and **WGCI-AM-FM** Chicago—for a reported $340 million. Simultaneously, Evergreen will spin off **KDFC** San Francisco and **WPNT/WLUP** Chicago to Bonneville, which already owns crosstown **WTMX**. That deal is worth $205 million. Then, ABC will pick up the concern's **WJZW** Washington, D.C., and **WDRQ** Detroit.

Meanwhile, triple-A **KFOG** San Francisco parent Susquehanna spends $44 million on Evergreen's 107.7 frequency, home of **KYLD** (Wild 107.7) and the **KSAN** call letters. KYLD will relocate from 107.7 to the 94.9 frequency currently occupied by KSAN, whose calls (and possible switch from country) will end up on 107.7.

In other sales news, Capstar Broadcasting will acquire 36 medium-market stations in 10 markets from Patterson Broadcasting for $215 million, giving it a total of 156 stations and making it the largest operator in the U.S., determined by number of stations.

FORMATS. WWRL New York drops its 15-year black gospel format for R&B oldies. The move gives New York its first full-time R&B oldies station and coincides with WWRL's power increase from 5,000 watts to 25,000 watts, made possible by its purchase and closing of three adjacent suburban AMs.

SW Networks launches its classic/album rock network, offering daily show prep, image production, movie drops, entertainment news, and artist bios. **WAXQ** New York, **WRRK** Pittsburgh, and **WWRX** Providence, R.I., are the first affiliates.

Blossoming Blue Chip Has VP Fields In High Gear

RECENTLY ADDING a fourth station and a third market to his stable of outlets has not daunted Tony Fields, VP of programming for Blue Chip Broadcasting. In addition to programming mainstream/adult combo WGZB/WMJM Louisville, Ky., and mainstream WIZF (the Wiz) Cincinnati, the 20-year radio veteran now oversees Blue Chip's recently bought WCKX Columbus, Ohio, with the promise of more acquisitions to come.



Since Fields joined the minority-owned company last March from WKKV (V100) Milwaukee, WGZB has risen 5.3-7.7 12-plus between the winter '96 and fall '96 Arbitron surveys. Recently, he's been kept busy with changes at WIZF, where former V100 assistant PD Lauri Jones was recently named music director, and the newly acquired WCKX, where, among other changes, WGZB assistant PD Paul Strong was recently appointed PD/morning man.

Having to spend about 24 hours a week traveling between stations could drive some PDs off the road, but Fields—who is based in Louisville—still feels it's important to be at each station at least one day per week. While he says that each outlet is unique in its market, the nature of the three cities allows the programmers in Blue Chip's three markets to serve almost as one programming team.

"We looked at the stations and realized the markets were so similar, we could be unique in each market, yet still use one overall programming strategy for all four," he says. "In Louisville, you have a 12% black population. In Cincinnati it's 10%, and Columbus is about 12%-13%."

That's why Blue Chip's mainstream stations—WGZB, WCKX, and WIZF—play some unusual pop crossovers, ranging from Spice Girls' "Wannabe" to Celine Dion's "Because You Loved Me" to the Blackout All-stars' "I Like It." Fields says he wants to make sure no new rhythm-crossover outlet targets any of his markets. Besides, he says, "a hit is a hit is a hit. I think it's a question of whether there is enough of a niche population to support certain hits in that market. These particular [pop] records test very well with our female base. With only a 10%-12% black population, you want all you can get.

"Interestingly, [the stations are] pretty much alike in the response we get on music research. We've found that the Midwest is more of a family-values-type area. We often get requests from listeners for the edited versions of songs that are not available to the consumer. They're hearing one thing played on the station, but when they go to buy it, it has all the curse words and everything on it."

In general, Fields is excited about the current crop of releases available to R&B radio. "So many records are testing well. It's almost like you can take your pick as to which ones to play and not go wrong," he says.

Fields has a reputation as one of R&B radio's tightest programmers. This recent 5 p.m. hour on WIZF shows why: 702, "Get It Together"; Zhané, "Request Line"; Heavy D, "Big Daddy"; SWV, "Can We"; Spice Girls, "Wannabe"; Parliament, "Flashlight"; R. Kelly, "I Can't Sleep"; Monica, "For You I Will"; MC Lyte, "Cold Rock A Party"; Maxwell, "Ascension"; and Mariah Carey, "Always Be My Baby."

Here's a recent hour on WCKX: BLACKstreet, "The Lord Is Real"; DJ Kool, "Let Me Clear My Throat"; Maxwell, "Ascension"; 702, "Get It Together"; Keith Sweat, "Twisted"; Freak Nasty, "Da Dip"; Funkadelic, "(Not Just) Knee Deep"; New Edition, "Still In Love With You"; Monica, "For You I Will"; Ghost Town DJ's, "My Boo"; Puff Daddy, "Can't Nobody Hold Me Down"; Montell Jordan, "What's On Tonight"; and Chantay Savage, "I Will Survive."

And here's one on WGZB: Dru Hill, "In My Bed"; Ginuwine, "Tell Me Do U Wanna"; Notorious B.I.G., "Hypnotize"; SWV, "Can We"; Babyface, "For The Lover In You"; Makaveli, "Toss It Up"; ?, "Somebody's Somebody"; BLACKstreet, "Don't Leave Me"; Jodeci, "Get On Up"; Heavy D, "Big Daddy"; Spice Girls, "Wannabe"; and H-Town, "Knockin' Da Boots."

When WCKX retooled its air staff, it did so with many of the staffers from WMJM, which then moved to digital automation. "We use a computer system from Digital Concepts Systems to run our daily music programs in Louisville and Cincinnati, and it's soon to be in place at the Columbus facility. It really frees up the DJ's time to concentrate on the content and presentation of his show," Fields says.

As for how his staff is adjusting to digital, Fields says, "We have a lot of younger people working for us, and the majority are computer literate. I still like to hit a CD, but you know, you have to change with the times."

Fields praises Blue Chip founder and president Ross Love for his commitment to the company's markets. "He pumps thousands of dollars into the community to make sure that we give support back to the community that supports the radio station.

"The goals for Blue Chip are to own several [more] urban properties by the year 2001 and to manage and operate them with the highest standard of professionalism," he says.

DANA HALL

Gaylord CEO To Retire; VH1 Show Helps Save The Music

GAYLORD EXEC EXITS: Gaylord Entertainment CEO/president **E.W. Wendell** has announced his intention to retire May 1. Gaylord COO **Terry E. London,** a company veteran who has been with Gaylord and its previous incarnations, including Opryland USA, for 47 years, will replace Wendell.

Gaylord recently sold TNN and CMT to Westinghouse/CBS, but still retains ownership in many music ventures, including CMT International, Christian clip programmer Z Music Television, and Grand Ole Opry.

VH1 HONORS: VH1's annual charity event "VH1 Honors" rocked the Universal Amphitheatre in Los Angeles April 10. The highlight of the evening was the surprise appearance of **George Michael,** who joined **Stevie Wonder** for an impressive version of "Living For The City."

Other memorable performances included Ø's "Holy River," Steve Winwood and Chaka Kban's "Higher Love," and James Taylor's "Shower The People." The show's concluded with an anticlimactic and all too brief medley of Ø's "Take Me With U" and "Raspberry Beret."

Other performers on the show included **Celine Dion, Sheryl Crow, the Wallflowers, Levon Helm,** and **Emmylou Harris.**

"The Nanny" star **Fran Drescher** was surprisingly good as the event's host, despite some industry skepticism about her ability to carry the entire show. Drescher's infamous nasal laugh was kept to a minimum, which helped to silence the concerns of jaded attendees.

The channel and its president, **John Sykes,** should be commended for giving something back to the communities in which VH1 airs. The event raised $150,000 for VH1's new Save the Music program. The money will be used to purchase musical instruments for public school systems.

PLAYSTATION MUSIC VIDEOS: Sony Computer Entertainment America is bringing music videos from select Sony acts to some owners of its PlayStation video game system. The debut issue of Sony's new CD-ROM-based interactive magazine, Underground, contains two complete full-screen music videos by Sony label artists. However, the clips are hidden in the disc and can be obtained only when gamers discover the correct combination of buttons to press on their game controller. The quarterly electronic magazine debuted in late March and was mailed direct to PlayStation owners who filled out their registration cards.

THE EYE



by Brett Atwood

BANDSTAND DAYS: The long-running television series "American Bandstand" is the subject of an hourlong documentary, "Bandstand Days," which will begin airing June 30 on select PBS stations. The special marks the 40th anniversary of the series, which influenced music, fashion, and teen fads from the '50s through the '80s. "Bandstand Days" will feature classic clips from the program, as well as interviews with many of its original dancers.

QUICK CUTS: The Gospel Music Assn. is readying the second annual Christian Music Video Seminar, to be held Sunday (20)-Thursday (24) in Nsshville. The event includes several panels of interest to Christian music video programmers, producers, and promotion executives, including "The Business Of Ministry And Music Video" and "Music Video And Youth." Contact **Brenda Broadstreet** at 615-242-0303 for registration information . . . Arvada, Colo.-based music programmer "Jazz Alley TV" recently celebrated its fifth anniversary . . . VH1 is airing repeats of the music series "The Midnight Special," which originally aired on NBC from 1973-1981. The program airs Mondays and Thursdays at 9 p.m., with repeats at midnight, as well as Saturdays at midnight and Sundays at noon . . . Johns+Gorman Films/Music Video has signed directors **Ralph Ziman, George Dougherty,** and **Todd Levin.**

PRODUCTION NOTES

LOS ANGELES

Norwood Cheek was the eye behind "Battle Of Who Could Care Less" by **Ben Folds Five.** The clip was produced by **Rob Howard; Dermott Downs** directed photography for Bonfire Films.

Dolly Parton's "Peace Train" video was the work of director **Christopher Ciccone (Madonna's** brother) for Bedford Falls. **Michele Abbot** produced; **Georgio Scali** directed photography.

NEW YORK

Satellite Films director **Chris Applebaum** was the eye behind the clip "Sink To The Bottom" by **Fountains Of Wayne. Adam Stern** produced, while **Anghel Decca** directed photography.

Bettie Serveert's "Co-Coward" video was the work of director **Scott Marshall; Tara Goss** produced.

NASHVILLE

The video for "I Need You" by **Trisha Yearwood** was the work of **Gerry Wenner. Robin Beresford** produced for Planet Pictures Inc.

Joe Diffie's "This Is Your Brain" clip was directed by **Roger Pistole** for Studio Productions.

Billboard. Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 **KRS-One,** Step Into A World
2 **Foxy Brown Feat. Jay-Z,** I'll Be
3 **SWV,** Can We
4 **The Notorious B.I.G.,** Hypnotize
5 **Puff Daddy,** Can't Nobody Hold Me Down
6 **Lil' Kim,** Crush On You
7 **Heavy O,** Big Daddy
8 **Mary J. Blige,** Love Is All We Need
9 **Joe,** Don't Wanna Be A Player
10 **Rey J,** Let It Go
11 **Rome,** I Belong To You
12 **Rza,** Tragedy
13 **Michael Jackson,** Blood On The Dance Floor
14 **Outkast,** Jazzy Belle
15 **Eric Benet,** Femininity
16 **Ghostface Killah,** All That I Got Is You
17 **Dru Hill,** In My Bed
18 **Mint Condition,** You Don't Have To Hurt. .
19 **Tasha Holiday,** Just The Way You Like It
20 **Warren G,** I Shot The Sheriff
21 **Blackstreet,** Don't Leave Me
22 **Ginuwine,** Tell Me Do U Wanna
23 **Frankie Cutless,** The Cypher
24 **Allure,** Head Over Heels
25 **Erykah Badu,** Next Lifetime
26 **Kenny Lattimore,** For You
27 **112,** Cupid
28 **702,** Get It Together
29 **Rahsaan Patterson,** Stop By
30 **Jamiroquai,** Virtual Insanity

★★ NEW ONS ★★

702, No Doubt
Gamage, Love II Love
The Truth f/Keith Murray, Makin' Moves
Goodfellaz, If You Walk Away
Veronica, No One But You
Faithless, Insomnia
Ronnie Henson, What Are We Gonna Do
Toni Braxton, I Don't Went To
Ashford Simpson w/Maya Angelou, What If

CMT

country music television

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Terri Clark,** Emotional Girl
2 **Mila Mason,** Dark Horse
3 **Tracy Lawrence,** Better Man, Better Off
4 **John Michael Montgomery,** I Miss You A Little
5 **Tracy Byrd,** Don't Take Her She's All I Got
6 **Kevin Sharp,** She's Sure Taking It Well
7 **Patty Loveless,** The Trouble With The Truth
8 **Clay Walker,** Rumor Has It
9 **Sawyer Brown,** Six Days On The Road
10 **Bill Engvall,** Here's Your Sign
11 **Lorrie Morgan,** Good As I Was To You
12 **Collin Raye,** On The Verge
13 **Kathy Mattea,** 45S Rocket
14 **LeAnn Rimes,** The Light In Your Eyes †
15 **Alan Jackson,** Who's Cheatin' Who
16 **Deana Carter,** Count Me In
17 **Joe Diffie,** This Is Your Brain †
18 **Alison Krauss & Union Station,** Find My..
19 **Daryle Singletary,** The Used To Be's †
20 **Sons Of The Desert,** Whatever Comes First †
21 **Kim Richey,** I Know †
22 **James Bonamy,** The Swing †
23 **Lee Ann Womack,** Never Again, Again †
24 **Vince Gill,** A Little More Love †
25 **Prairie Oyster,** One Way Track †
26 **Big House,** Cold Outside †
27 **Trace Adkins,** (This Ain't) No Thinkin'... †
28 **Tanye Tucker,** Little Things †
29 **Tammy Graham,** A Dozen Red Roses
30 **Little Texas,** Bad For Us
31 **Mark Wills,** Places I've Never Been
32 **Kris Tyler,** Keeping Your Kisses †
33 **Martina McBride,** Cry On The Shoulder Of..
34 **Trisha Yearwood,** I Need You
35 **Regina Regina,** Right Plan, Wrong Man
36 **Anita Cochran,** I Could Love A Man Like That
37 **Cledus T Judd,** Cledus Went Down To Florida
38 **Nikki Nelson,** Too Little, Too Much
39 **Kentucky Headhunters,** Singin' The Blues
40 **Stephanie Bentley,** The Hopechest Song
41 **Mary Chapin Carpenter,** The Better To Dre
42 **Crystal Bernard,** State Of Mind
43 **Caryl Mack Parker,** One Night Stand
44 **John Jennings,** Everybody Loves Me
45 **Holly Dunn,** Leave One Bridge Standing
46 **Skip Ewing,** Mary Go Round
47 **Bellamy Brothers,** She's Awesome
48 **Thrasher Shiver,** Be Honest
49 **Merk Chesnutt,** Let It Rain
50 **Emilio,** I'd Love You To Love Me

† Indicates Hot Shots

★★ NEW ONS ★★

Baillie & The Boys, The God's Honest Truth
Pam Tillis, All The Good Ones Are Gone
Rich McCready, That Just About Covers It
Travis Tritt, She's Going Home With Me

MTV

MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 **U2,** Staring At The Sun
2 **Puff Daddy,** Can't Nobody Hold Me Down
3 **Aerosmith,** Falling In Love
4 **Blackstreet,** Don't Leave Me
5 **Jamiroquai,** Virtual Insanity
6 **Live,** Freaks **
7 **Squirrel Nut Zippers,** Hell
8 **The Verve Pipe,** The Freshmen
9 **Hanson,** Mmmbop **
10 **The Notorious B.I.G.,** Hypnotize
11 **Fiona Apple,** Sleep To Dream
12 **Spice Girls,** Say You'll Be There
13 **Collective Soul,** Precious Declaration
14 **Blur,** Song 2
15 **Babyface,** Every Time I Close My Eyes
16 **The Offspring,** Gone Away
17 **Sublime,** Santeria
18 **Sheryl Crow,** Everyday Is A Winding Road
19 **Beck,** The New Pollution
20 **Mighty Mighty Bosstones,** The Impression
21 **Ghostface Killah,** All That I Got Is You
22 **Monica,** For You I Will
23 **Veruca Salt,** Volcano Girls
24 **Warren G,** I Shot The Sheriff
25 **Paula Cole,** Where Have All The Cowboys Gone?
26 **Mary J. Blige,** Love Is All We Need
27 **Shaquille O'Neal,** Strait Playin'
28 **Luscious Jackson,** Naked Eye
29 **Dru Hill,** In My Bed
30 **Savage Garden,** I Want You
31 **Foxy Brown Feat. Jay-Z,** I'll Be
32 **Silverchair,** Freak
33 **Third Eye Blind,** Semi-Charmed Life
34 **Tonic,** If You Could Only See
35 **The Wallflowers,** One Headlight
36 **Matthew Sweet,** Where You Get Love
37 **INXS,** Elegantly Wasted
38 **White Town,** Your Woman
39 **Jewel,** You Were Meant For Me
40 **Mark Morrison,** Return Of The Mack
41 **Wilco,** Outtasite
42 **Jonny Lang,** Lie To Me
43 **Lil' Kim,** Crush On You
44 **Kula Shaker,** Hey Dude
45 **DJ Kool,** Let Me Clear My Throat
46 **No Doubt,** Don't Speak
47 **The Cardigans,** Lovefool
48 **Ginuwine,** Tell Me Do U Wanna
49 **Az Yet,** Hard To Say I'm Sorry

** Indicates MTV Exclusive

★★ NEW ONS ★★

Foo Fighters, Monkey Wrench
Toni Braxton, I Don't Want To

TNN

THE NASHVILLE NETWORK.
The Heart of Country

30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

1 **Tracy Byrd,** Don't Take Her She's All I Got
2 **Patty Loveless,** The Trouble With The Truth
3 **Collin Raye,** On The Verge
4 **Martina McBride,** Cry On The Shoulder Of..
5 **Billy Ray Cyrus,** Three Little Words
6 **John Michael Montgomery,** I Miss You A Little
7 **Lorrie Morgan,** Good As I Was To You
8 **Terri Clark,** Emotional Girl
9 **Kathy Mattea,** 45S Rocket
10 **Clay Walker,** Rumor Has It
11 **Vince Gill,** A Little More Love
12 **LeAnn Rimes,** The Light In Your Eyes
13 **Stephanie Bentley,** The Hopechest Song
14 **Bill Engvall,** Here's Your Sign
15 **Kevin Sharp,** She's Sure Taking It Well
16 **Mila Mason,** Dark Horse
17 **Lee Ann Womack,** Never Again, Again
18 **Sawyer Brown,** Six Days On The Road
19 **Little Texas,** Bad For Us
20 **Cledus T Judd,** Cledus Went Down To Florida
21 **Daryle Singletary,** The Used To Be's
22 **Sons Of The Desert,** Whatever Comes First
23 **Tracy Lawrence,** Better Man, Better Off
24 **John & Audrey Wiggins,** Somewhere In Love
25 **James Bonamy,** The Swing
26 **Joe Diffie,** This Is Your Brain
27 **Alison Krauss & Union Station,** Find My..
28 **Bellamy Brothers,** She's Awesome
29 **Trisha Yearwood,** I Need You
30 **Thrasher Shiver,** Be Honest

★★ NEW ONS ★★

Gary Allan, From Where I'm Sitting
Anita Cochran, I Could Love A Man Like That
Skip Ewing, Mary Go Round
Ray Stevens, Too Drunk To Fish
Pam Tillis, All The Good Ones Are Gone
Travis Tritt & John Force, She's Going Home With Me
Billy Yates, I Smell Smoke

VH1

MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

1 **Sheryl Crow,** Everyday Is A Winding Road
2 **The Wallflowers,** One Headlight
3 **Paula Cole,** Where Have All The Cowboys Gone?
4 **Jewel,** You Were Meant For Me
5 **Celine Dion,** All By Myself
6 **Duncan Sheik,** Barely Breathing
7 **Savage Garden,** I Want You
8 **Bruce Springsteen,** Secret Garden
9 **The Cardigans,** Lovefool
10 **Spice Girls,** Say You'll Be There
11 **No Doubt,** Don't Speak
12 Ø, The Holy River
13 **U2,** Staring At The Sun
14 **INXS,** Elegantly Wasted
15 **Michael Jackson,** Blood On The Dance Floor
16 **Bee Gees,** Alone
17 **Shawn Colvin,** Sunny Came Home
18 **John Mellencamp,** Key West Intermezzo
19 **Sheryl Crow,** If It Makes You Happy
20 **Counting Crows,** A Long December
21 **Celine Dion,** It's All Coming Back To Me Now
22 **Erykah Badu,** On & On
23 **Jon Secada,** Too Late, Too Soon
24 **Duran Duran,** Out Of My Mind
25 **Rod Stewart,** Infatuation
26 **En Vogue,** Don't Let Go (Love)
27 **Seal,** Fly Like An Eagle
28 **Richard Marx,** Until I Find You Again
29 **Sheryl Crow,** Leaving Las Vegas
30 **Van Halen,** Hot For Teacher

★★ NEW ONS ★★

Meredith Brooks, Bitch
Toni Braxton, I Don't Went To
Cyndi Lauper, You Don't Know

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 26, 1997.

THE BOX

MUSIC TELEVISION YOU CONTROL

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Makaveli, Hail Mary

BOX TOPS

Notorious B.I.G., Hypnotize
Westside Connection, Gangstas Make The World Go Round
Lil' Kim, Crush On You
Spice Girls, Wannabe
112, Cupid
Spice Girls, Say You'll Be There
Az Yet, Hard To Say I'm Sorry
Joe, Don't Wanna Be A Playa
Zakiya, My Love Won't Fade Away
Mary J. Blige, Love Is All We Need
Mac Mall, Telly
Tru, I Always Feel Like ..
Billy Lawrence, C'mon
Eric Benet, Femininity
Foxy Brown Featuring Jay-Z, I'll Be
Lady Of Rage, Sho Shot
Puff Daddy, Can't Nobody Hold Me Down
Outkast, Jazzy Belle
Joose, If Tomorrow Never Comes
Dru Hill, In My Bed

NEW

Ambersonshower, Running Song
Buckshot Lefonque, Music Evolution
The Cardigans, Been R
Crystal Waters, Just A Freak
Erykah Badu, Next Lifetime
Fountains Of Wayne, Sink To The Bottom
Funky Green Dogs, Fired Up
Naked, Mann's Chinese
Nuno, Crave
Robin S., It Must Be Love
702, No Doubt
Selena, Last Dance/Disco Medley
The Suicide Machines, SOS
Kenny G, Havane
Legal Tender, Nobody
M.A.Y.H.E.M.M., Crucial
The Truth, Makin' Moves

M2

MOREMUSIC

Continuous programming
1515 Broadway
New York, NY 10036

NEW

DJ Shadow, Midnighting Perfect World
Emme Carvenkova & Stone Fox, Something To Brag About
Matchbox 2D, Push
The Lemonheads, The Outdoor Type
Pavement, Shady Lane
Folk Implosion, Insinuation
Elliot Smith, Coming Up Roses
Squirtgun, Mery Ann
Robyn, Do You Know
T.O.F., Rip Stop
Daft Punk, Around The World

MuchMusic

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Jonny Lang, Lie To Me (new)
Live, Freaks (new)
Texas, Say What You Want (new)
Notorious B.I.G., Hypnotize (new)
Hanson, Mmmbop (new)
Savage Garden, I Want You
Our Lady Peace, Superman's Dead
Aerosmith, Falling In Love
Collective Soul, Precious Declaration
Spice Girls, Say You'll Be There
Live, Lakini's Juice
Amanda Marshall, Dark Horse
Veruca Salt, Volcano Girls
Whitney Houston, Step By Step
Beck, The New Pollution
White Town, Your Women

MTV LATINO

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Aerosmith, Falling In Love
Control Machete, Comprendes Mendes
INXS, Elegantly Wasted
Depeche Mode, Barrel Of A Gun
Live, Lakini's Juice
Collective Soul, Precious Declaration
Faithless, Insomnia
David Bowie, Little Wonder
U2, Staring At The Sun
Moenia, No Puedo Estar Sin Ti
White Town, Your Woman
Marilyn Manson, Tourniquet
La Dosis, Lotena
The Wallflowers, One Headlight
Guillotina, Agua
Nacho Cano, Vivimos Siempre Juntos
James, Sha's A Star
Aleks Syntek Y La Gente Normal, Sin Ti
Cafe Tacuba, Como Te Extrano Mi Amor
Blondhound Gang, Why's Everybody Always Pickin' On Me

LIGHT MUSIC

1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

Out Of Eden, More Then You Know
Three Crosses, Michaelangelo
Altar Boys, Forever Mercy
Jesus Music, The Box
Carman, Witches Invitation
Bobbie Mason, Unity
Anointed, Under The Influence
Joyce Lynn Price, Counting My Blessings
Jaci Velasquez, Un Lugar Celestial
Bryan Duncan, When It Comes To Love

Power Play Music Video Television

Five hours weekly
223-225 Washington St
Newark, NJ 07102

Amanda Marshall, Fall From Grace
Leather Hyman, Girlfriend
Richard Marx, Until I Find You Again
Powerman 5000, Tokyo Vigilante #1
Built To Spill, Untrustable
Collective Soul, Precious Declaration
Depeche Mode, It's No Good
Third Eye Blind, Semi-Charmed Life
Duran Duran, Out Of My Mind
Brand New Heavies, Sometimes
Us3, Come On Everybody
Local H, Fritz's Corner
Shawn Colvin, Sunny Come Home
Tonic, If Only You Could See
Bush, Greedy Fly
Warren G, I Shot The Sherrif
Norman Brown, After The Love Is Gone
Kenny G, Havana
Elements Of Life, Sweet Love
Star 69, I'm Insane

CMC

CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

Notorious B.I.G., Hypnotize
Mary J. Blige, Love Is All We Need
Lil' Kim, Crush On You
112, Cupid
SWV, Can We
Billy Lawrence, C'mon
Allure, Head Over Heels
Brand New Heavies, Sometimes
Tracey Lee, The Theme
Monica, For You I Will

DON'T MISS

The Most Star Studded Event in the Latin Music Industry



Billboard

LATIN MUSIC AWARDS

April 30, 1997

hosted by

DAISY FUENTES

THE GUSMAN CENTER FOR THE PERFORMING ARTS
174 E. FLAGLER STREET, MIAMI
APRIL 30TH - 7:00PM
SPECIAL AWARD PRESENTATIONS: HERB ALPERT, JOSÉ JOSÉ, EMMANUEL
LIVE PERFORMANCES BY HERB ALPERT, ROBI ROSA & LA TROPA F.

The awards show will be the finale of Billboard's 8th Annual International Latin Music Conference, being held April 28 - 30 at The Hotel Inter•Continental, Miami.
For information regarding the entire conference, including the awards show, call Maureen Ryan at (212) 536-5002.
To reserve tickets for the awards show only, please call Michele Jacangelo at (212) 536-5088.

POP, CLASSICAL STARS TEAM FOR 'CARNIVAL!'

(Continued from page 1)

help save the natural resources of the rain forests.

Scheduled for a worldwide release April 29 on RCA Victor, "Carnival!" features 16 songs by such talents as Sting, Elton John, Madonna, Annie Lennox, Paul Simon, Rubén Blades, Luciano Pavarotti, James Taylor, the Cbieftains, Katia and Marielle Labèque, Zucchero, and 10 internationally known classical artists performing Camille Saint-Saëns' "Carnival Of The Animals."

A portion of the album proceeds will benefit the Rainforest Foundation International, founded by Sting and his wife, Trudie Styler.

"Carnival!" will land in most stores one day before the Rainforest Foundation's annual benefit concert April 30 at New York's Carnegie Hall. But retailers in the New York metro area will get the album about one week prior to the benefit, according to the label.

The album marks the first time the Rainforest Foundation has looked to music retail to raise funds. Since its formation in 1989, the charity has raised more than $6 million via its concerts and other efforts and protected an area the size of Switzerland in the Brazilian Amazon from destruction, as well as contributing to the preservation of other sizable chunks of the rain forest.

"Everyone connected with nonprofits is in a constant battle to raise funds," says Styler, "and this [mix of classical and contemporary music] hadn't been done before."

Although benefit albums are nothing new to music buyers, the combination of pop, world, and classical artists sets this release apart, says BMG Classics president Cor Dubois.

"When Trudie described the blend between contemporary and classical artists, I knew this was right up our alley," says Dubois. "We operate in a niche and have a lot of know-how in marketing to the mainstream pop audience, but also to the classical and children's market."

BMG Classics U.S. VP/GM Harry Palmer agrees that the quality of the



STYLER

artists on "Carnival!" will set this apart from other benefit albums.

"To me it's a worthy cause, but it comes back to the music," says Palmer. "It's a great collection of artists that aren't overly beating the drum for the cause—it's the music that will interest consumers."

To get the music, and the message, to the widest possible audience, RCA intends on covering all the bases for "Carnival!"

A half-hour behind-the-scenes special about the making of the album is slated to begin running on VHI in late April, to be followed by at least five repeat showings during May.

A 30-second public service announcement featuring "Carnival!" artists is scheduled to air on VH1, E!, Lifetime, and the Discovery Channel.

In addition, the spot will run on "Saturday Night Live," "Good Morning America," and "The Today Show."

Print advertising will appear in Interview, Us, New Age Journal, Tower Pulse!, Time Out, Gramophone, Classic CD, and the Advocate. The album will also be advertised on BMG's and the Foundation's World Wide Web sites.

A wide range of radio stations, including triple-A, AC, college, NPR, and more than 300 classical stations, will be serviced with the album April 17.

In addition, RCA is releasing a special CD single of the Saint-Saëns "Carnival Of The Animals" track to classical stations.

Dubois says legal complications prevent the label from releasing any other single to radio or retail.

Although Styler serves as a first-time producer with this album, she credits pianist Labèque with spearheading the classical end of the project.

"Katia did our benefit concert last year and wanted to assemble a group to perform 'Carnival Of The Animals,' " says Styler. "I was asked to produce another 45-50 minutes [for the CD]."

Styler then hooked up with BMG Classics' Europe VP of marketing Jozua Knol for the distribution deal and began writing letters to assemble the talent.

"I first went to Annie Lennox, who's our neighbor," says Styler. "She responded in about 10 minutes."

Styler asked all contributors to select a song for the set that brought back memories of their childhood.

"Some chose music that inspired them as a child, and some of the music is a call to activism," says Styler.

"Trudie explained the concept so well that I had a clear picture of what she was doing and what song I wanted to do," says the Cbieftains' Paddy Moloney.

Moloney's choice is "An Gaoth Aneas" (The Winds From The South), an 18th-century Irish folk song. "When I hear that song, I imagine being at my grandmother and grandfather's farm in County Laois," Moloney says "It's a nice piece to pass on."

Sting chose the English folk song "The Water Of Tyne," which he per-



THE CHIEFTAINS

forms with his friend Jimmy Nail. Both artists are from the same hometown of Newcastle.

"Trudie told me she wanted a song from my childhood," says Sting, "and I remembered this song from 40 years ago."

Other songs on the album include several lullabies, such as Shawn Colvin's "All Through The Night" and Bette Midler's "Sweet And Low." There are also inspiring anthems, such as Madonna's "Freedom," which she composed with Dallas Austin especially for "Carnival!," and Italian singer Zucchero's "Va Pensiero" (Fly, Thoughts), which conveys a message of peace and hope.

The inspirational theme continues with the banned ANC National Anthem, "Nkosi Sikelel' I Afrika" (Lord Bless Africa), performed by Sharon Katz and 26 members of Peace Train, the first interracial youth choir of South Africa.

In the liner notes of "Carnival!," the singers offer the inspiration behind their performances and explain why they wanted to participate in the project.

While Styler enlisted the contemporary artists, Labèque toiled over conflicting tour schedules to gather the eight musicians to perform "Carnival Of The Animals."

"It really was a miracle that it came together," says Labèque, who organized the "Carnival!" orchestra with her sister Marielle.

Featured on the 25-minute piece are the Labèque sisters on piano and violinists Viktoria Mullova, Alexej Nagovitsyn, and Yuri Bashmet. Cellist Misha Maisky, bassist Gary Karr, and clarinetist Richard Stoltzman round out the ensemble, which had never performed together before "Carnival!"

The piece was recorded last December when the artists were home for the holidays. Some of their children also have small parts in the piece.

"I like the idea of having different musical roots involved in the album," says Labèque. "I have also wanted to do something special for the Saint-Saëns piece. I was happy to participate, because we don't have a solution for all the world's problems. But at least we can be aware of them, and it was a good way to gather my personal friends and share our music with everyone."

TIME SENSITIVE

Like Labèque, RCA Victor marketing manager (U.S.) Kate Winn says the biggest challenge "Carnival!" presented was getting the album out on time.

Styler's goal was to have the album out to coincide with the Carnegie Hall concert date.

"The album is very time-sensitive and had intense packaging considerations," says Winn, who adds that the CD is packaged in recycled paper and plastic. "We think the hardest part is over."

BMG has assigned Winn and BMG's Red Seal marketing manager (U.S.) Carlos Alicia to jointly market the album.

The company has also hired an independent radio promoter to alert stations about the album, but its main focus will be on retail.

The executives view the mixture of contemporary and classical artists as a plus for the project.

"This is a known repertoire," says Alicia of the classical element, "and after all, James Taylor is touring with orchestras these days."

Dubois expects to ship nearly 500,000 units of "Carnival!" worldwide, but predicts sales could "easily go higher." Retailers appear to be ready.

"Between the publicity surrounding the concert and the VH1 special, we will position the title well," says Borders Books & Music triple-A and pop buyer Bob Reamer. "In the long run, we expect it will have cross-merchandising potential within our classical and kids' departments."

Borders will prominently place the release at the front of stores at a sale price and on listening posts, Reamer says.

"These are all Borders artists," says Reamer, "and it should sell well for us."

At the April 30 benefit concert, Sting, John, Zuccbero, and the "Carnival Of The Animals" orchestra will perform their cuts from the album.

Other performers scheduled to appear are Lyle Lovett, Stevie Wonder, Bonnie Raitt, Bobby McFerrin, and comedian Garry Shandling. The event will be hosted by Sting, John, and Taylor.

BMG, AOL DEAL PUTS SOFTWARE ON RELEASES

(Continued from page 6)

tribution deals, sources say.

Though specific financial terms of the deal were not available, a source says that AOL is providing a financial incentive to BMG to deliver new subscribers to the Internet service provider. The company will receive a small fee for each AOL subscriber it brings in.

"This deal builds a bridge between traditional audio CDs and the Internet," says Kevin Conroy, senior VP of marketing for BMG Entertainment North America. "The amount of time that many music consumers spend online is staggering, and it is growing daily. As a major music company, it is in our best interest to have a presence as consumers navigate through the Internet."

BMG will continue to create ECDs that contain bandwidth-heavy multimedia content, Conroy says, such as music videos, that can be accessed without an Internet connection.

The first AOL-connected CD titles should be available as soon as June, according to Conroy.

A small AOL logo will appear on the bottom portion of the artwork on the back of each CD's packaging, and an informational card will be inserted into each participating release. Some titles may also contain a sticker with the AOL logo. Eventually, Conroy says, the two companies may team for a co-branded in-store merchandising program.

The AOL access software, which will reside on the unused portion of the CD, offers 50 free hours of the service to consumers who sample the online service.

Once installed, the software will launch users immediately to one of BMG's music or artist sites on the Internet. AOL and BMG are creating three customized World Wide Web browsers that will contain creative elements drawn from each of BMG's genre-specific Web sites, including the R&B, hip-hop, and rap-themed Peeps Republic (http://www.peeps.com); the modern rock-oriented Bugjuice (http://www.bugjuice.com); and the country-slanted Twang This! (bttp://www.twangthis.com).

Consumers will receive software with a genre-specific browser that corresponds to the type of music they purchase. Though the specific design of these new browsers was still being determined at press time, Conroy says that each will contain user-friendly buttons that take Web surfers to exclusive content, information, and contests relating to BMG artists and music.

BMG will be respectful and accommodating if any artists express concerns about having the software contained on their CDs, according to Dick Wingate, marketing/new media consultant for BMG Entertainment North America.

"We are positioning this as an added-value opportunity for artists and their management, but no one is requiring this to be on every BMG release," says Wingate.

As with some of its previous ECD releases, BMG plans to expand its existing database on Internet-connected music consumers to promote and possibly sell new and catalog releases via E-mail (Billboard, April 12).

"The music always comes first, of course," says Conroy. "But, from a marketing standpoint, this is a way to frankly learn more about consumers. We can then do a better job at retaining them as fans, but also to introduce them to new music that they will be interested in because we have taken some time to learn about them."

It is likely that other music companies will strike similar deals with software companies, according to Seema Chowdhury, an analyst with Forrester Research.

"This is a smart move for BMG," she says. "It doesn't cost much to add a logo to the jewel case and put the software on the unused space of the CD. This is already happening in the computer game [industry], where [CD-ROM game makers] are adding Internet-access software to their discs. I would expect that this is just the first of many deals among labels."

However, Chowdhury cautions that AOL's 50 free hours of Internet access may be too generous.

"They may be setting themselves up for some consumer turmoil," she says. "Some of their existing subscribers might go out and use the software to log on with free accounts."

AOL, which has approximately 8 million subscribers, recently cut back its promotion campaign for attracting new subscribers amid customer complaints and lawsuits claiming the service was not meeting access demands by its existing subscriber base.

However, AOL is spending millions of dollars on system upgrades to allow more consumers to get online without receiving a busy signal.

"We are well into our $250 million upgrade and have expanded our capacity to accommodate more users," says AOL spokeswoman Wendy Goldberg. "Our customers are feeling more comfortable with the improvements to the service, and we are moving forward in our marketing again."

'OFFENSIVE LYRICS'

(Continued from page 6)

mittee by Democratic Delegate Rev. Emmett C. Burns Jr. (Billboard, March 1), failed to muster enough votes to be passed to committee level. Seagram owns two distilleries in Maryland.

A similar but non-legislative call last June from Tucker, president of the National Political Caucus of Black Women, to dump Seagram stock also failed when state officials characterized the move as "not consistent with fiduciary responsibility."

Seagram owns the Universal Music Entertainment Group, which includes Universal, MCA, and Interscope Records.

Russinoff says of the pending bill: "This is C. DeLores Tucker playing censorship politics with the pension funds that thousands of Texas state employees depend on."

SOURCE-TAGGING SUIT SETTLED OUT OF COURT

(Continued from page 1)

retail trade group the National Assn. of Recording Merchandisers (NARM), which was sparked by NARM's recommendation of an acoustic-magnetic technology for tagging. Checkpoint's competing anti-theft system, used by Target and several other retailers, is based on radio frequency technology.

As part of the settlement, NARM sent a letter to the beads of the six major music distribution companies requesting that they meet with Target to discuss its concerns (Billboard Bulletin, April 15).

NARM also urged the manufacturers to begin placing on CDs tags applied by Sensormatic Electronics—whose technology the trade association recommended in 1993—for shipments to retailers that use that system.

Pam Horovitz, president of NARM, says, "We really want both these things. We're hopeful the record companies will put some energy into both projects at the same time. They've done a lot of work already field-testing acousto-magnetic. We're bopeful they can go back to those efforts."

For the first time, NARM is backing away from its advocacy of a single technology standard and asking music vendors to consider the possibility of applying more than one kind of tag on CDs. In its letter to the music distributors, NARM says, "The purpose of the meeting will be to let Target executives discuss with you the concept of multiple tags or tagging of music products, specifically with the radio frequency technology."

Horovitz says, "Everybody's gone under the assumption that multiple inventories just weren't feasible. It was accepted as fact. What Target said to us was that a lot has changed since we first looked at this notion [in 1985-86]. In the last few years, a lot of companies in a lot of industries have faced the same situation—different powerful retailers buying the same product from the same vendors but using different EAS [electronic article security] systems—and have found ways to deal with it."

Target executives declined comment. A spokeswoman says, "At this point they're really not comfortable discussing plans, how we're going to proceed."

Although the music distributors are amenable to meeting witb Target, they are far from being committed to multiple tagging. This procedure, which is common in other industries, could mean applying more than one tag on a CD or installing one kind of tag on one batch of CDs and another type of tag on a different batch, depending on the form of EAS a retail account uses. Music executives have generally been unenthusiastic about either method because of the costs involved and possible inventory management problems.

Russ Bach, president of EMI Music Distribution, says, "We're available and willing to discuss it with Target. But I'm not moving machines in tomorrow to start this. It's only fair we really look into the whole situation before making a decision."

Jim Caparro, president of PolyGram Group Distribution (PGD), says, "NARM has put forth a number of alternative considerations, all of which have to be reviewed and analyzed from an operational and financial perspective. Finding a cute solution is not in anyone's best interest. We're not going to have a quick fix and then the wrong solution."

PGD was the only music company to start source-tagging. It was shipping CDs with Sensormatic tags last summer until it was slapped with the same lawsuit that Target and Checkpoint filed against NARM. PGD agreed to stop tagging product, and the suit against it was dropped.

Caparro says, "We believe [NARM's] criteria were right. The solution NARM arrived at was rigbt. We're horribly disappointed that the threat of a lawsuit by one retailer brought the issue to where it is today."

The two major electronic security companies take different views of the outcome of the lawsuit and the prospects for source-tagging in tbe music business.

Dave Shoemaker, VP of business development for Checkpoint, says, "In all other markets where there's source-tagging, manufacturers have done multiple technologies. It's always best to let market forces do their thing." He says his company "will work with [music] manufacturers on logistical issues."

Checkpoint views the settlement of the suit as an opportunity to increase its market share in the music industry, which some sources place at 10% or less. Its biggest customers are Circuit City, Kmart, and a number of Trans World Entertainment's stores.

Sensormatic, which says it supplies anti-theft systems to more than 60% of the traditional music retail market (and 85% of all music merchants that have EAS systems), aays that the lawsuit and delays have deprived the majority of music merchants in the U.S. of the opportunity to reduce their losses due to shoplifting.

Altbough Sensormatic acknowledges that multiple tagging has worked in some industries, Debbie Coller, the company's director of corporate communications, says, "I don't think the CD packaging lends itself to two tags."

At present, retailers must apply their own electronic tags on CDs in their stores or distribution centers, which creates higher labor costs. And because the tags have to be applied to the outside of the CD, they are easy for savvy shoplifters to remove. In source-tagging, the tags would be hidden.

However, the music companies have made it clear that if they install the tags they will pass along the costs to retailers. When PolyGram passed on its costs last year, Target argued in its suit that the action was unfair because the merchant derived no benefit from Sensormatic-tagged CDs.

Bach says, "The costs will be passed on. There have been no price increases in the business in three years. I can't absorb it. But the retail community needs to pay what they're paying currently to do tags in-house. It's time to go back to the retail community and ascertain what that is."

NELONS ARE FULL OF 'PRAISE' ON HOMELAND SET

(Continued from page 9)

Thompson has been with the Nelons since his marriage to Kelly 18 years ago. During its 20-year history, the group has undergone some personnel changes, but Thompson feels the current lineup is particularly strong. "It's one of the best groups we've had," he says. "There's a great vocal blend, and everyone gets along great."

Traylor says Homeland has an extensive marketing campaign planned for the release that will include a strong advertising push along with retail promotion, which includes supplying posters and other point-of-purchase materials.

Homeland's campaign includes a strong push to radio that will have the Homeland staff working the project alongside independent promoters. The first single, "Waiting On the Word," will be aggressively promoted to Southern gospel stations.

Paul Heil, producer/host of tbe nationally syndicated radio program "The Gospel Greats," predicts the album will be another successful milestone in the Nelons' career. "The Nelons never fail to produce outstanding recordings that appeal across the board, going even well beyond their well-established Southern gospel roots," he says. "I always eagerly look forward to a new Nelons release."

Erik Graham, music coordinator for the Berean Christian Store in Fresno, Calif., anticipates that the new Nelons album will be one of the best-selling releases in Southern gospel this summer. "This store has been here for 40 years, and a lot of acts have come and gone," he says, "but the Nelons have always been consistent."

On April 29 in Opryland's Roy Acuff Theater, the Nelons will be filming a longform video, slated for June release, that will feature songs from their 20-year career as well as music from the new album. When the video hits retail, it will be feature a sticker promoting the group's 20th anniversary.

Traylor says there are additional plans in the works to commemorate the act's 20th anniversary. Details are pending.

Not content to rest on their laurels, however, the Nelons are busier than ever. Booked by Ed Harper of Harper & Associates, the group maintains a hectic schedule. It just finished a tour of the West Coast and is scheduled to perform during Gospel Music Week's "Cafe GMA—Southern Style" showcase on Tuesday (22). Kelly Nelon Thompson and daughter Amber will also be Dove Awards presenters.

Following GMA week, the group heads west again to participate in the first Great Western Quartet Convention in Fresno, a spinoff event of the National Quartet Convention's fall Southern gospel conference in Louisville, Ky.

"I think the Nelons are singing better than they ever have," Traylor says. "It has to do with the material and a real calmness in the group that replaced the uncertainty [during the personnel changes]. The Nelons now have enthusiasm, stability, and ability as a group that is excellent."

Rex Nelon attributes the group's longevity to determination. "When we started 20 years ago, we determined that there would be some slack times, but that we would not give up," he says. "We didn't intend to be driven out by setbacks. We've stayed with it and have tried to find good songs, basically [through] perseverance and commitment."



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'PRODUCERS' PRODUCER: THE MAN BEHIND A CLASSIC

(Continued from page 1)

you got it, flaunt it!"; "It's only a flesh wound, lambchop!"; "Money is boney!"; "I'm wearing a cardboard belt!"; "You getting my drift?"; "He who hesitates is poor!"; "Don't be stupid, be a smartie, come and join the Nazi party!"; and "You have exactly 10 seconds to change that look of disgusting pity into one of enormous respect!" The welter of oddball aphorisms usually culminates in the spontaneous cantillation of a couplet from the movie's signature song: "Springtime for Hitler and Germany!/Winter for Poland and France!"

What's being declaimed, of course, is a much-undervalued movie classic that has long since outgrown its cult. Cited as a "Trashed Treasure" in the recent book "The Critics Were Wrong: Misguided Movie Reviews And Film Criticism Gone Awry" (Citadel Press, 1996), "The Producers" is now a familiar presence on most screen comedy "10 best" lists.

The basic plot of "The Producers" concerns Max Bialystock (portrayed by ample actor Zero Mostel), an aging, amiably unscrupulous Broadway producer still coasting on tbe chance achievements of his salad days. Shifting dust in a dingy office-billet just a short stumble off Shubert Alley, Bialystock spends his time



Lyndon Johnson, Glazier, and John F. Kennedy at Eleanor Roosevelt's 65th birthday celebration in 1949.

booking shakedown-minded playdates on his sagging casting couch, where he nuzzles sex-starved old biddies in order to bilk them out of financing for his nonexistent stage projects. Bialystock's sleazy interludes are only occasionally interrupted by visits from a rent-collecting landlord, otber hastily scheduled trysts, or the periodic arrival of pesky bookkeepers. On the fateful afternoon when all such forces converge, the physically, morally, and fiscally overtaxed Bialystock is forced to confront the imminent collapse of his iffy enterprise.

Leopold Bloom, a neurotically repressed accountant (embodied by a wild-haired, bug-eyed, young Gene Wilder), quickly grasps the depths of Bialystock's professional rat hole, permitting himself the guiltily mischievous observation that, for a man in Bialystock's straits, redemption from total ruin is "simply a matter of creative accounting."

How so? Bialystock importunes.

"If he were certain that the show could fail," Bloom replies, "a man could make a fortune. Let's assume just for the moment that you are a dishonest man."

"Assume away," Bialystock encourages.

"You simply raise more money than you really need," says Bloom. "If you were a really bold criminal . . . you could have raised a million dollars, put on a $60,000 flop, and kept the rest."

"But what if the play's a hit?" Bialystock wonders.

"Well, then you go to jail," Bloom assures. "See, once the play's a bit, you have to pay off all the backers, and with so many backers there could never be enough profits to go around."

"So in order for this scheme to work," Bialystock surmises, "we have to find a sure-fire flop!"

Thus is implanted the nefarious notion of deliberately mounting the worst musical in Broadway history, penned by the lousiest hack playwright in Christendom, guided by the most talentless director ever to post a casting call (i.e., Roger Debris, played by Christopher Hewett—"He's the only director," Bialystock brags, "whose plays close on the first day of rehearsal!"), and starring the deluded dregs of the theater world's rank unemployables (Dick Shawn portraying an inexplicably bippie-dippy Hitler with an effeminate redneck streak). The cost of the calculated miscarriage is to be absorbed via Bialystock and Bloom's subterfuge of selling some 25,000% of the production to gullible dowagers.

Rifling through Bialystock's private athenaeum of slush-pile scripts in search of the ultimate dramaturgic debacle, they discover literary unsavoriness *in extremis* in the overmuch manuscript of a West Village fascist, Franz Leibkind (Kenneth Mars), whose bomage to his beloved Führer is titled "Springtime For Hitler: A Gay Romp With Adolph And Eva At Berchtesgaden."

How, Bialystock and Bloom exult, can they fail to fail with such "a disaster, a catastrophe, an outrage" for thespian fodder?!

Yet they do, simply because "Springtime For Hitler" is too sublimely asinine for an aghast public to ignore. Characterized by the jaw-droppingly tasteless goose-step choreography of its Busby Berkeley-esque dance routines, the show that dares celebrate "Hitler with a song in bis heart" becomes an unqualified smash, thereby landing the swindling producers in the slammer.

No mere plot synopsis of "The Producers" could prepare audiences for the experience of the film itaelf, whose proceedings are so crammed with brash quips, boorish nuance, and profuse peculiarity that it's one of the few cinema romps that proves far more bilarious on tbe 12tb or 24th viewing, making it a natural for revival bouses as well as the home video market that emerged in the late 1970s. (The film was issued on video by Nelson Entertainment/Embassy Home Entertainment in 1987 and is available on laserdisc from the New York-based Voyager Co.)

"Tbe Producers" marked tbe screenwriting and directorial debut of former TV sketch comedy writer Mel Brooks, with the belief that Glazier invested in the fledgling writer/director forever altering the thrust of Brooks' career.

"It is like a great ending to a great movie, with big music, to see 'The Producers' being entered into the Library of Congress," says Brooks, "because we scrambled and scratched to bring it into existence. And Sidney, I love that guy. He really is responsible for my film career, for giving me that leg up and helping me. Very few guys helped me at the beginning. Sidney was the only one who did it, and I really owe that guy a lot."





Eleanor Roosevelt and Glazier present a $100,000 check for cancer research to Dr. William Gardner, top. Poster for "The Eleanor Roosevelt Story," 1965, below.

LOVE AND AMBIVALENCE

There are many others who owe inspirational debts to the producer of "Tbe Producers," wbose cinematic *shtick* became the inspiration for dozens of derivative catch phrases and Madison Avenue advertising campaigns, like the "If you've got it, flaunt it" pitch Lois/USA graphic designer George Lois conceived for Braniff Airlines. The film's outré oratory is likewise echoed in the titles and liner texts of various rock and pop albums over the years, ranging from Sam Phillips' 1996 "Omnipop (It's Only A Flesh Wound Lambchop)" to George Harrison's 1974 solo album "Dark Horse," whose



Glazier and Jacqueline Kennedy attending the premiere of "The Eleanor Roosevelt Story" in 1965 at New York's Cinema Rendezvous Theater.

jacket centerfold opened to show a photo of Harrison and actor Peter Sellers strolling around Harrison's Friar Park estate in Henley-on-Thames, England. A bubble above their heads quotes from Bialystock's carefree line to Bloom: "Well Leo, what say we promenade through the park!"

As Harrison explained to this writer in 1987, "[Sellers] was a considerable influence on my getting into the film world [with HandMade Films, launched by Harrison in 1979], because Peter used to come to my Henley house with all these 16 mm films and we'd sit 'round and have dinner and watch. His favorite picture—which has been mine ever since Peter showed it to me—was Mel Brooks' 'The Producers.' You have to see it 15 or 20 times to appreciate all the mad, witty dialogue. To go back to HandMade Films, I just wish we were making 'The Producers' all the time, and with the same cast!"

For Sellers' part, he was so taken with the movie (which he discovered accidentally during a private screening when a new Federico Fellini film was unavailable) that, as Glazier notes, "he ran full-page ads in The Hollywood Reporter and Variety—he was a lovely man, crazy, but lovely."

Since Sellers was the coolest comic film actor of the '60s on the strength of "Dr. Strangelove; Or, How I Learned To Stop Worrying And Love The Bomb" as well as the "Pink Panther" movies, tbe jacket copy for RCA's "The Producers" soundtrack album plucked the choicest portions of Peter's lavish praise: "Last night I saw the ultimate film . . . Brilliantly written and directed by Mel Brooks, it is the essence of all great comedy combined in a single motion picture. Without any doubt, Mel Brooks displays true genius in weaving together tragedy-comedy, comedy-tragedy, pity, fear, hysteria, schizophrenia, inspired madness, and a largess of lunacy with sbeer magic. The casting was perfect. Tbose of us who have seen this film and understand it have experienced a phenomenon which occurs only once in a lifetime."

But for those who didn't understand it, The New York Times review on March 19, 1968, by Renata Adler mirrored more closely the prevailing critical perplexity toward the blunter aspects of the film's baroque style. "Some of it is shoddy and gross and cruel; the rest is funny in an entirely unexpected way," Adler asserted, concluding, " 'The Producers' leaves one alternately picking up one's coat to leave and sitting back to laugh."

Which, of course, was exactly the movie's intention, its own moral and emotional ambivalence in sync with the uncertain social mood during 1968—a year that would see the domestically demoralizing Tet Offensive by the Viet Cong in Vietnam, as well as draft card burning, the assassinations of Dr. Martin Luther King Jr. and Bobby Kennedy, race riots, the moon-circling flight of Apollo 8, the remarriage of Jacqueline Kennedy to Greek shipping magnate Aristotle Onassis, and tbe opening of the acid-, peace-, and oral sex-championing rock musical "Hair." Whether watching White House incumbent Lyndon Johnson renounce a second full term as he drowned in the Vietnam quagmire, or witnessing presidential bids by George Wallace and Richard Nixon based on rallying fellow citizens' hatred or fear of one anotber, America in '68 was no stranger to the grotesque misapplications of power that "The Producers" satirized.

Considering leading critics' conflicted attitude toward the picture (The New Yorker's Pauline Kael observed that "for satire of the theater as good as Brooks' gags at their best, one can endure even the rank incompetence and stupidity of most of 'The Producers' "), both Glazier and Brooks expected to find an empty house on opening day of its exclusive New York run at the Fine Arts Theater on East 58th Street.

"Sidney and I went over to the first show, and it was packed—in the morning!" says Brooks with raspy bluster. "You couldn't get a seat! It ran for a year in New York and a year in L.A., but it caught on nowhere else in the country, except maybe a little bit in Chicago."

Which only redoubled industry astonishment at Academy Awards time, when "The Producers" earned two Oscar nominations—Gene Wilder for best supporting actor and Mel Brooks for best story/screenplay written directly for the screen. Most surprising of all, novice screenwriter Brooks won, beating out heavyweight competition like Stanley Kubrick and Arthur C. Clarke for "2001: A Space



Milton Berle and Phyllis Diller present Glazier with the Oscar for "The Eleanor Roosevelt Story."

Odyssey" and John Cassavetes for "Faces."

Now, as we approach the 30th anniversary of the fateful day (May 22, 1967) that shooting started in New York on a film project that no participant really ever felt confident would be released, it seems only fair that the man most responsible for making that cockamamie dream a reality should be permitted to offer his own untold account of the production that became "The Producers."

"A lot of people had turned me down," recalls Brooks. "Sidney deserves a lot of salutes and credit at this point." And it was Glazier's own difficult personal journey from obscurity that left him uniquely qualified for and sympathetic to Brooks' vision of a cruel, capricious, yet unexpectedly tender world as captured in "The Producers."

"Naturally the film was ridiculous," says Glazier, "and the deception that takes place within the movie was shocking, with Bialystock trying to screw those old women out of their savings; not to mention his hunger for cash, calling the stacks of money 'my babies.' This was basic, animal stuff, but actually very human in its responses, too. The story of how Mel and I got involved in the thing is so strange, all a bunch of accidents and coincidences, that I'd always thought nobody would believe any of it, anyhow. So why the hell should I bother

(Continued on next page)

(Continued from preceding page)

telling my side?"

Brooks thinks he knows why. "Because, unlike Sidney," he says, "most movie executives and producers are usually boring and dull and not well read. They don't care about art or painting, they just care about profits. But Sidney was always an artist; you could talk about anything with him—great literature, life, and love.

"I moved out to L.A. in 1972 to do the 'Blazing Saddles' picture and stayed," Brooks says, "but I miss New York because New York to me is a European city where you can sit and have coffee and talk all night. To me, New York is Sidney Glazier: witty, bright, sophisticated, tolerant, good company—with occasional flashes of temper from honest points of view—and then you hug and kiss after it.

"Ultimately 'The Producers' was very much a New York movie," Brooks continues. "And Sidney was my father and my brother while we did it, and he held my hand. I wonder if anyone ever did that for him?"

ESCAPE FROM THE ORPHANAGE

"Basically, I grew up in an orphanage, the Hebrew Orphan Home on Green Lane in Philadelphia," says



Zero Mostel, Kenneth Mars, and Gene Wilder in a scene from "The Producers."

Glazier, passing a sunny afternoon sipping cappuccino in a quiet bistro on Manhattan's Upper East Side. "But I didn't start out in that terrible place. I was put there."

Born May 29, 1916, Sidney was the second of three sons by Jake Glazier and the former Sophie Schekid, a young Russian-Polish couple from Minsk who emigrated to America around 1912. Jake, a prospering carpenter, owned three houses on Mountain Street when he died suddenly in the national influenza epidemic of 1918 (which killed some 20 million people). Shortly afterward, Sophie fell in love with another man, Solomon Levick, who already had three children of his own.

"Basically, this man didn't care to raise me or my two brothers," says Glazier, "and my mother, in her awful irrationality, decided my brothers and I would be better off in this orthodox Jewish institution. Her reasoning and the pain it brought us both remain incomprehensible, unfathomable. I was 5 at the time, my younger brother Harry was 4, and my older brother Tom was almost 7.

"Back then, you were supposed to have no living parents in order to be admitted to an orphan home; years later, we learned that she actually paid to bend the rules. I can still see the glow of the globe-shaped desk lamps on either side of the police chamber where these matters were decided, and we were sent away.

"My mother, she'd come in tears every Sunday to visit and bring us strudel. When I was 12, I had appendicitis, and I made her promise to take me out of the orphanage after the operation, but she didn't.

"I always planned to run away from the home, but my brother Tom, who also hated the place—with its constant chill, lousy food, and bare beds—was the one who left first. As an innocent kid, I was molested sexually by a guy, a do-gooder volunteer at the orphanage, and I ran away once but came back, having nowhere else to go.

"I eventually took off for good when I was 15. My mother let me stay with her second family for just a month, but then I had to go. Luckily I found a job for $9 a week as an usher at the Bijou, a burlesque theater on Eighth and Race streets in Philadelphia, and was able to rent a room."

It was at the Bijou that Glazier discovered films. "They'd have 'last run' movies in between the stage acts, which were usually baggy-pants comics and exotic dancers. The first motion picture I ever saw was a documentary called 'Inside Africa.' I instantly realized that films would always be the loveliest and best escape from the troubled life I inherited."

Sidney's younger sibling, Harry, would go on to be a successful clothing salesman, leading an otherwise unassuming life until he died of cancer at 38. Older brother Tom Glazer (he dropped the "i" from his surname), rapidly gained fame as a broadcaster, composer, and recording artist. A former tuba player in an ad hoc orphanage ensemble, he took up the string bass in military and jazz bands and then became a guitarist/folk singer specializing in novelty songs.

Tom hosted his own ABC radio program from 1945 to 1947, making his New York Town Hall concert debut in 1948. He's the author of a host of classic American folk and pop standards, including "A Dollar Ain't A Dollar Anymore," "Old Soldiers Never Die," "A Worried Man," "Melody Of Love," "More," "Till We Two Are One," and "Skokiaan (South African Song)," which became a hit during 1954 for, by turns, the Four Lads, Louis Armstrong, Ray Anthony, and Perez Prado and was a showpiece for jazz great Johnny Hodges on his excellent "Used To Be Duke" album for Verve. Glazer also wrote the score for "A Face In The Crowd," the hit 1957 movie written by Budd Schulberg and directed by Elia Kazan.

Billed as Tom Glazer & the Do-Re-Mi Children's Chorus, he also made frequent appearances with the Philadelphia Orchestra and issued a series of popular children's albums in the late 1950s and early 1960s on the Washington and Wonderland labels, including "Tom Glazer Concert" and "Songs Children Sing In Latin America." Signed in 1963 to Kapp Records, Glazer notched a No. 14 Hot 100 single that summer with "On Top Of Spaghetti," a parody of "On Top Of Old Smokey" ("On top of spaghetti/All covered with cheese/I lost my two meatballs/When somebody sneezed"). Among his many well-received music books and anthologies is "Tom Glazer's Treasury Of Folksongs For The Family."

As for the other remnants of Glazer'a own shattered family, his estranged mother died in the late





RCA cast album of "The Producers," top. Mel Brooks, director of "The Producers" and "The Twelve Chairs," below.

1930s and his brother Sidney would build a career that would intersect with the music and motion picture industries, albeit by a much more circuitous route.

"Besides my job at the Bijou," Sidney remembers, "I made extra money steering patrons leaving the burlesque show to a local madam who ran a house of prostitution. I'd get half of any fee I quoted them over the cheapest price of $2; I'd I write a Roman numeral code on the back of the card I'd hand over with the house's address, and when they'd hand it to the madam, she'd turn it over and see the rate I'd given them."

Glazier worked his way up to become the traveling tour coordinator for the five-theater Independent Burlesque Circuit owned by one Izzy Hirst, later managing the Mayfair Theater in Dayton, Ohio. Enlisting in the Army shortly before the Japanese bombed Pearl Harbor in 1941, the newly married Glazier was shipped overseas in World War II as a second lieutenant. "I commanded 100 black troops in Darwin, Australia, and New Guinea for almost four years," he says. "We were a truck company, a support unit of the 380th Bomb Group, carrying live ammunition to the B-24 planes in the Air Corps."



Artwork for "The Producers" home video, released in 1987.

BREAKING INTO SHOW BIZ

Receiving his honorable discharge in San Francisco in 1945, he granted his first wife a divorce ("It was sad; we hardly knew each other," he says) and made his way back east, finding an apartment off Central Park West in Manhattan. "I met and moved in with a woman who was a nymphomaniac," he confides. "She drove me crazy."

An acquaintanceship with a West Side club owner led to a post as night manager at the Apollo Bar on 125th Street. "That's when I first smoked pot, saw Duke Ellington play, and met Billie Holiday," says Glazier. "Ellington would come in with Holiday, who'd usually get up and sing a couple of songs, like 'Strange Fruit,' and when Ellington was going away to England in '48 [to tour with a variety show], some of the musicians who stayed behind needed a place to hang out."

Glazier allowed saxophonist Hodges to use a back room in which he could drill a small combo that included Lawrence Brown, Sonny Greer, and other chums. As a result, the Apollo Bar was continually packed, and Hodges found the confidence to take a band out on his own in 1951.

Sidney, meanwhile, had the good fortune to hit the numbers game at the same time he found a day job under the G.I. Bill as an apprentice jeweler at an upscale store on Madison Avenue. When a Harlem bookie strolled into the posh shop to pay him $600 on a dollar bet ("In those days," Glazier explains, "$600 was like $6,000"), he suddenly found himself free financially to plot his own destiny.

Glazier left the jewelry business, and, through a left-wing accountant friend, he took a position selling bonds at 4% for the new state of Israel. The charismatic and idealistic orphan proved a natural fund-raiser and was soon a star in the organization. That success led to an offer to become executive director of the Eleanor Roosevelt Cancer Foundation, where he also excelled.

"At this point in my life, I'd had four years of analysis to deal with the tragedy and abuse I knew as a kid," says Glazier, "and I waa in a better position to empathize with other people's pain. Given my left-wing politics, I had thought that Eleanor Roosevelt's crusade in the United Nations to get the Universal Declaration of Human Rights adopted [on Dec. 10, 1948] was extraordinary, and my experiences in Israel meeting Jews of every race and color made me grasp the greatness of such international gestures.

"So after I got the directorship of her cancer foundation, I got to know Mrs. Roosevelt, a wonderful but highly independent lady who'd pull your hand down in the street when you'd try to hail a cab for her, hurrying off to grab the taxi on her own. I came to understand her background, how she was rejected by her family as a girl, them treating her like the ugly duckling, and how she had to get past the later emotional rejection in her marriage with [President] Franklin Roosevelt in order to make a life for herself. As I learned these things, her courage really touched me, and we became good friends."

When Roosevelt died in 1962, the deeply saddened Glazier felt her legacy remained underappreciated. "There had been no major biographies of her or Franklin at that point, and she was still a controversial figure," says Glazier, "with her private life and the roots of her personal drive still publicly undiscussed. I felt there should be a movie about her, a documentary of the kind that fascinated and uplifted me as a kid, but I still didn't know what the hell a movie was! After reading a beautiful eulogy of her in The Nation by Archibald MacLeiah"—the distinguished poet, Harvard professor, and former assistant secretary of state who drafted the constitution of UNESCO—"I contacted him, visited him in Conway, Mass., and asked if he'd write the script for the project."

It took Glazier two years to raise the $90,000 necessary to fund the documentary, which was culled from existing footage that Roosevelt's son James authorized him to use from public and private sources around the world. Glazier also persuaded noted journalist Eric Sevareid and Eleanor's cousin and childhood companion, Mrs. Francis Cole, to provide additional narration.



"The Producers"-derived ad campaign for Braniff Airlines.

The remarkable results, which Glazier edited and organized in close collaboration with director Richard Kaplan, were revolutionary in their intimacy and mood-building momentum, the production utilizing inventive panning effects and narrative techniques that would be familiar 40 years later when employed in documentaries like Ken Burns' "The Civil War."

As New York Times film critic Bosley Crowther wrote after its premiere in November 1965, "Tears have not trickled so frankly and unashamedly from my eyes and pride has not surged so strongly and sincerely in my heart while watching a motion picture . . . It is inconceivable to me that anybody could fail to be touched and exalted by this film. It has a quality of truthfulness and eloquence that should cancel all prejudice."

Voters at the 1965 Academy Awards concurred, presenting Glazier with the best documentary feature Oscar for the American International film 'The Eleanor Roosevelt Story."

Glazier also found a new love during the shooting of "The Eleanor Roosevelt Story," marrying production assistant Yungmei Tang on Thanksgiving Day 1964, with their child, Karen, arriving a year later. Tang was the daughter of novelist Han Suyin, whose "Love Is A Many-Splendored Thing" had been the top box-office attraction of 1955 in its film version, earning an Academy Award

(Continued on next page)

'PRODUCERS' PRODUCER: THE MAN BEHIND A CLASSIC

(Continued from preceding page)

nominstion for best picture (it took the Oscars for title song, score, and costuming).

HOOKING UP WITH MEL

Having leapt to the creative pinnacle of his new profession, Glazier enjoyed immediate status as a person who could do the impossible with a modicum of resources. Enter Mel Brooks, a 10-year veteran of the TV writing staff for Sid Caesar's "Your Show Of Shows" and its follow-ups, who had recently co-created the "Get Smart" TV comedy series with Buck Henry.

Brooks' agent, Barry Levinson (not to be confused with the writer/director of the same name), was a good friend of Glazier's. Levinson told Glazier that Brooks was an overnight Oscar phenom, too (Brooks and Carl Reiner having collaborated on the improvisstional cartoon short "The Critic," which copped its golden statuette in 1963) and that they should meet.

Levinson informed Brooks that Glszier was a miracle worker who could get anything off the ground—even the bizarre "Springtime For Hitler" concept Brooks had been tinkering with for four years as a novel, then a play, and most recently as a film property.

"United Artists had already turned the idea down," says Brooks. "They said it was Borscht Belt humor. I believe that someone at Universal, maybe it was [MCA/Universal Pictures president] Lou Wasserman, said he liked it, but said, 'Would you change it to Mussolini, who is more attractive than Hitler?' I said, 'What?! A lot of people sorta liked Mussolini—but everybody *hated* Hitler. Thst's the point! We need that hatred!'

"So I was getting nowhere," Brooks continues, "and there were a couple of years there wbere I was really broke; I couldn't make a living. Sidney wss presented to me as the answer; he was the white knight. I went to his office with Barry, who said, 'I want you to hear Mel talk about his script.'

"Sidney said to me, 'Do you have time?' and I said, 'I have all the time in the world, I'm unemployed!' So he was eating lunch; he had taken a bite of tuna fish on rye and swallowed it down with some coffee when I began to sing 'Springtime For Hitler.' He exploded; the tuna fish and coffee were all over his office. He fell off his chair, he was hysterical, and he said the movie was funny, touching, and said a lot about greed vs. love and was a very important movie. So I ran with him; I was very grateful."

"The truth is, nobody would go near Mel for a feature picture," says Glazier. "He did everything off the top of his head in television, for the Sid Caesar show and elsewhere, but he had a remarkable sense of how to create humor in the moment, which is why I loved it when he acted out the script for me, improvising the unfinished parts from a three-page synopsis, doing all the German accents.

"Even when we shot the movie, I never had a real script until we were done. We just got pages every day from Mel's secretary, a woman named Alfa-Betty Olsen, who sat up all night, typing 'til dawn. But I laughed so much during that first meeting in my office that I thought I had pissed in my pants until I looked down and saw I'd only spilled my coffee. Never laughed so hard in my life."

Budgeting the film at $1 million, Glazier flew to Florida with Brooks to meet with some backers who'd regretted turning him down for "The Eleanor Roosevelt Story" (this time they bit), but he looked to independent producer Joseph E. Levine for the largest share of the financing—$500,000.

A struggling New England theater owner turned distributor, the Boston-born Levine had made a killing with his newly formed Embassy Pictures in the late 1950s, buying up, dubbing in English, and then remarketing Italian muscle epics like "Hercules" and Japanese sci-fi matinee grist like the "Godzilla" series.

"This was a time when Levine wanted to do more than 'Hercules Unchained,' " says Brooks. "In the same year he made a deal to do 'The Graduate,' 'The Lion In Winter,' and 'Springtime For Hitler,' but he said, 'You've got to change the title. Most of the people I know in distribution will never put "Springtime For Hitler" on their marquees—they just won't do it.' So I went along with simply naming it 'The Producers.'

"Levine didn't want me to direct it, though. I convinced him, explaining that I was a floor director for 'Your Show Of Shows' and knew how to physically direct comedy sketches and get humor from people like Sid Caesar and Imogene Coca. Later, he blew a gasket when I said he had to give me final cut. He said, 'Your first movie, final cut?! Wbo do you think you are, Attila the Hun?' But he gave in, and I've never relinquished it on a movie since."

Bsck in 1963, Brooks had impulsively promised Wilder the part of Leopold Bloom, borrowing the character's name from James Joyce's "Ulysses." At the time, Wilder was on Broadwsy, playing the small part of the chaplain opposite Brooks' wife, Anne Bancroft, in Bertolt Brecht's "Mother Coursge."

Brooks recalls, "Gene used to sit in the dressing room with Anne and I at the Martin Beck Theater and say, 'Why are they laughing st me? My big speech is not supposed to be funny, it's supposed to be touching!' I said, 'Ah, so what? You are a natural comic, you look like Harpo Marx! What else do you want? And when I told him about the part of Leo Bloom, he said, 'Oh, come on, when it comes to movies, no one will ever think of me.' But I talked him into it."

The next objective was securing Sidney's first choice for Bialystock, Zero Mostel. Glazier knew Mostel from Zero's dark days as a blacklisted actor during the McCarthy era, when Glazier kept him afloat by buying his paintings and getting his lectures booked at B'nai B'ritb meetings—"Talking funny in front of old Jewish women," in Glazier's words, "for $500 a night." Sidney sent Mostel's lawyer 60 pages of Brooks' script but got no response.

"A month later," says Glazier, "Mel and I went to the theater to see tbe stage comedy 'Don't Drink The Water,' and Mostel and his wife were sitting in the row directly in front of us. I tapped Zero on the shoulder and said, 'You son of a bitcb! I, your dear friend, send you a script that's perfect for you, and you don't even have the decency to reply?!'

"Mostel got red in the face, turned to his wife, Kate, who was really his main adviser, and said, 'What is Sidney talking about?' Turns out thst his attorney had hated the script and never showed it to him. 'That snake in the grass!' Mostel yells, right in the theater. I sent the script to his house the next morning."

"Kate read it," Brooks recalls, "and told me, 'He's doing it!' I said, 'What did Zero think?' She said, 'I haven't talked to him yet, but I am telling you, he is going to do this!' She loved it so much."

PROBLEMS WITH ZERO

Once Zero arrived on the set, however, he turned into what Glazier calls "an absolute horror."

"He was brilliant in the part, but he actually quit once in the middle of the picture," says Glazier. "I was st the dentist when it happened, and I had to run over to the set, holding my bloody mouth, spending an hour getting Zero and Mel to sgree. This occurred in the middle of the scene sround the fountain st Lincoln Center—something about the water made



Artwork for "The Twelve Chairs" home video, released in 1983.

Zero angry. I'd gone to a lot of trouble to get Lincoln Center to let us use the fountain, and I wanted to keep that scene because it cost us nothing! Afterward, I went backstage at 'A Funny Thing Happened On The Way To The Forum,' the Broadway sbow Mostel was in at the time, and I pacified him. I'd taken my daughter, Karen, to belp me melt his heart, and as we were leaving, I turned to this sweet little child and I said, laughing, 'Didn't Daddy tell you Zero was an impossible old fart?' "

"It was very tough," Brooks agrees. "Zero had a mind of his own. I was a first-time director; he was a big Broadway star. He wasn't about to listen to a little *shmeck* from Brooklyn. I was firm and finally got everything I could get out of him by shaming him into it, because I would do the part almost as good as he did it, and then he would get angry and top me."

When Mostel wasn't going AWOL, the production was usually running into other snags and obstacles, with Brooks relying on Glazier as "the real engine and the motor and the power" behind the problem-solving.

"Joe Levine would look at the rushes every evening and frown," says Glazier. "Somebody in his company would usually call and say, 'The boss doesn't like it.' After a while, I got exasperated and answered, 'So he doesn't like it. What the hell does he want for half a million?' "

"Every time we needed money or more materials, Sidney somehow found it," ssys Brooks. "There is a forager-soldier called Stanislaus Katczinsky in the book 'All Quiet On The Western Front,' who always finds some bread or eggs in the farms for his fellow troops. My nickname for Sidney was Katczinsky. I'd ssy, 'Katczinsky, I need better costumes or money for another ad!'

"I'll never forget the night we were shooting the scenes at the 48th Street Theater for the crowds attending the 'Springtime For Hitler' premiere who were coming out stunned during the intermission break. We only had 11 people on the sidewalk and my assistant was making excuses, but Sidney ran around the theater district and got me s dozen or two more extras right on the spot."

Amazingly, Glazier brougbt the film in under budget, at $941,000, but he couldn't rustle up a receptive crowd for the initial public screening of "The Producers," which took place Nov. 22, 1967, in Philadelphia.

EVEN THE BAG LADY FELL ASLEEP

"The screening was on a snowy evening," Glazier recalls, "and in all, including the Embassy people, there were about 38 people in the audience. Nobody laughed. Joe Levine turned to me and said, 'You and Brooks are full of shit. Stick this picture up your ass!' "

"Levine walked over to me," says Brooks, "and he said, 'We have got to talk about if we should open this or not.' He pointed to a bag lady in the audience and said, 'Look, even she fell asleep!' I was very depressed, and as I came home with Sidney, I thought maybe this project I'd worked on for 10 years would never happen after all. But Sidney didn't agree; he never quit."

When it came time to accept his screenwriting Oscar for "The Producers," at April '69 ceremonies at the Dorothy Chandler Pavilion in Los Angeles, Brooks was as humble, grateful, and taciturn as an embstled comic idealist could manage. Taking the award from presenters Don Rickles and Frank Sinatra, Brooks announced, "I'll just say what's in my heart: ba-bump, ba-bump, ba-bump."

Glazier, meanwhile, continued believing in Brooks. "Incredibly," Brooks says, "he went out during the early run of 'The Producers' and raised another $900,000 for me to go to Yugoslavia to make my next script, 'The Twelve Chairs,' an arcane comedy about early Soviet history! No one else could have ever done that."

Indeed, Glazier roared onward as if he were Hollywood's most self-empowered mogul, creating a distribution company called Universal Marion Corporation Pictures to handle a host of well-regarded movies, including "Quackser Fortune Has A Cousin In The Bronx," starring Wilder and Margot Kidder; Luis Bufiuel's "The Milky Way"; the stylish horror-suspense thriller "The Bird With The Crystal Plumage"; the post-holocaust satire "Glen And Randa"; and a half-dozen other strong films. Glazier also brought his producer's affinity for documentaries to a 1969 comedic spoof of the form called "Take The Money And Run," which was director Woody Allen's first original feature.

Afterward, Glazier turned his hand to television, winning a Peabody Award for "Catholics," a 1973 drama about traditionalism vs. reform in the post-Vatican II churcb, starring Martin Sheen and Trevor Howard and directed by Jack Gold. It was during this period that Glazier's second marriage foundered, and he was forced to choose between following Mel Brooks to California or staying in New York to be near his only child.

"Mel really wanted me to accompany him out West," says Glazier. "He wsnted us to keep going together and work on 'Blazing Saddles' snd so on. But when Yungmei and I broke up, Ksren wss about to turn 6, snd I couldn't face leaving her behind or only seeing her s portion of every year. I felt that my daughter needed me, and having been an orphan, I was determined history wouldn't repeat itself."

"Californ ia may be healthier because of its diet," Brooks advises, "but it is not so healthy for the mind. I understood and respected Sidney's decision."

And so Glazier remained in Manhattan, looking after various business interests, fostering a lasting friendship with his ex-wife, and helping raise their daughter, who's now married, pregnant, and teaching first-year creative writing in Masschusetts at Willisms College, her alms mater.

As for Glazier himself, he still goes to the movies, reads voraciously ("Some scripts, yes, thst I consult on, but mostly good novels by people like my buddy Brian Moore and any decent biographies I can find"), and he occasionally cstches his old films on the late show or PBS. "The Eleanor Roosevelt Story" sired on New York's WNET-TV opposite the '97 Academy Awards telecast, and the producer channel-surfed between the two as the spirit moved him.

As a rule, Glazier avoids the limelight (it took a decade to coax him into tbis interview). Yet he continually finds himself beckoned back into its glow by sudden outpourings from fans, particularly younger devotees of "The Producers," who tell him that the comedy's rabid following now includes touring rock bands like R.E.M. and Elastica, which find the movie a dependable hotel/bus diversion.

And sometimes unsolicited public reactions to "The Producers" combine the personal and the professional in ways only Glazier could have made possible. For instance, in March of this year, while having dinner at the fasbionable Indochine restaurant in West Hollywood, Calif., Glazier was recognized by actor Harvey Keitel, wbo introduced himself.

Keitel explained that back in the summer of 1967, wbile a starving unknown actor in New York, he'd been an extra for "The Producers," hired to appear on camera in the sidewalk crowd scene during intermission at tbe "Springtime For Hitler" premiere. Unfortunately, the assistant director had wanted to remove Keitel from the shot because he wasn't wearing a tuxedo.

Hearing the dispute, Glazier stepped in and told the A.D., "He's wearing a dark overcoat, so he looks OK. He can stay."

"Because of you," Keitel told Glazier, "I was in a movie for the first time in my life—and you paid me 35 bucks!"

"On the contrary, young man, I paid you 25 bucks," corrected Glazier, giving Keitel a hug, "and you were worth every penny!" ■

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 311 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/PROMOTION LABEL)
1	1	22	★★ NO. 1 ★★ **YOU WERE MEANT FOR ME** JEWEL (ATLANTIC) [illegible] wks at No. 1
2	3	21	**LOVEFOOL** THE CARDIGANS (TRAMPOLENE/STOCKHOLM/MERCURY)
3	2	28	**DON'T SPEAK** NO DOUBT (TRAUMA/INTERSCOPE)
4	5	17	**ONE HEADLIGHT** THE WALLFLOWERS (INTERSCOPE)
5	4	28	**UN-BREAK MY HEART** TONI BRAXTON (LAFACE/ARISTA)
6	6	29	**DON'T LET GO (LOVE)** EN VOGUE (EASTWEST/EEG)
7	11	13	**FOR YOU I WILL** MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
8	13	11	**I WANT YOU** SAVAGE GARDEN (COLUMBIA)
9	8	17	**EVERYDAY IS A WINDING ROAD** SHERYL CROW (A&M)
10	9	20	**BARELY BREATHING** DUNCAN SHEIK (ATLANTIC)
11	12	11	**WHERE HAVE ALL THE COWBOYS GONE?** PAULA COLE (IMAGO/WARNER BROS.)
12	7	11	**ALL BY MYSELF** CELINE DION (550 MUSIC)
13	10	18	**EVERY TIME I CLOSE MY EYES** BABYFACE (EPIC)
14	14	17	**WANNABE** SPICE GIRLS (VIRGIN)
15	17	11	**SECRET GARDEN** BRUCE SPRINGSTEEN (COLUMBIA)
16	18	11	**DON'T LEAVE ME** BLACKSTREET (INTERSCOPE)
17	15	26	**I BELIEVE I CAN FLY** R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
18	16	8	**STARING AT THE SUN** U2 (ISLAND)
19	23	9	**YOUR WOMAN** WHITE TOWN (BRILLIANT!/CHRYSALIS/EMI)
20	20	21	**OOH AAH... JUST A LITTLE BIT** GINA G (ETERNAL/WARNER BROS.)
21	21	28	**NOBODY** KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)
22	22	34	**NO DIGGITY** BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
23	24	8	**RETURN OF THE MACK** MARK MORRISON (ATLANTIC)
24	29	4	**SAY YOU'LL BE THERE** SPICE GIRLS (VIRGIN)
25	19	21	**A LONG DECEMBER** COUNTING CROWS (DGC/GEFFEN)
26	25	7	**SUNNY CAME HOME** SHAWN COLVIN (COLUMBIA)
27	26	7	**HYPNOTIZE** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
28	27	5	**ELEGANTLY WASTED** INXS (MERCURY)
29	34	3	**MMMBOP** HANSON (MERCURY)
30	32	7	**CAN WE** SWV (JIVE)
31	28	6	**ONE MORE TIME** REAL MCCOY (ARISTA)
32	35	17	**CRASH INTO ME** DAVE MATTHEWS BAND (RCA)
33	40	9	**THE FRESHMEN** THE VERVE PIPE (RCA)
34	31	12	**CAN'T NOBODY HOLD ME DOWN** PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)
35	36	18	**NAKED EYE** LUSCIOUS JACKSON (GRAND ROYAL/CAPITOL)
36	41	8	**HARD TO SAY I'M SORRY** AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)
37	30	34	**I GO BLIND** HOOTIE & THE BLOWFISH (REPRISE)
38	33	38	**HEAD OVER FEET** ALANIS MORISSETTE (MAVERICK/REPRISE)
39	42	6	**TOO LATE, TOO SOON** JON SECADA (SBK/EMI)
40	39	11	**DA' DIP** FREAK NASTY (HARD HOOD/POWER/TRIAD)
41	38	46	**CHANGE THE WORLD** ERIC CLAPTON (REPRISE)
42	47	3	**BITCH** MEREDITH BROOKS (CAPITOL)
43	43	19	**I LIKE IT** THE BLACKOUT ALLSTARS (COLUMBIA)
44	45	4	**SEMI-CHARMED LIFE** THIRD EYE BLIND (ELEKTRA/EEG)
45	37	13	**IN MY BED** DRU HILL (ISLAND)
46	46	14	**SANTERIA** SUBLIME (GASOLINE ALLEY/MCA)
47	48	5	**LOVE IS ALL WE NEED** MARY J. BLIGE (MCA)
48	44	18	**ONE IN A MILLION** AALIYAH (BLACKGROUND/ATLANTIC)
49	49	6	**EYE** THE SMASHING PUMPKINS (NOTHING/INTERSCOPE)
50	53	6	**GONE AWAY** THE OFFSPRING (COLUMBIA)
51	54	5	**THE NEW POLLUTION** BECK (DGC/GEFFEN)
52	57	5	**I'LL BE** FOXY BROWN FEAT. JAY-Z (VIOLATOR/DEF JAM/MERCURY)
53	52	16	**JUST ANOTHER DAY** JOHN MELLENCAMP (MERCURY)
54	58	3	**THE IMPRESSION THAT I GET** THE MIGHTY MIGHTY BOSSTONES (BIG RIG/MERCURY)
55	—	1	**I DON'T WANT TO** TONI BRAXTON (LAFACE/ARISTA)
56	74	2	**IT'S NO GOOD** DEPECHE MODE (MUTE/REPRISE)
57	59	7	**GET IT TOGETHER** 702 (BIV 10/MOTOWN)
58	56	4	**CRUSH ON YOU** LIL' KIM FEAT. LIL' CEASE (UNDEAS/BIG BEAT/ATLANTIC)
59	60	10	**VOLCANO GIRLS** VERUCA SALT (MINTY FRESH/OUTPOST/GEFFEN)
60	—	1	**CUPID** 112 (BAD BOY/ARISTA)
61	61	3	**I'LL ALWAYS BE RIGHT THERE** BRYAN ADAMS (A&M)
62	—	1	**HOW BIZARRE** OMC (HUH!/MERCURY)
63	55	5	**TELL ME DO U WANNA** GINUWINE (550 MUSIC)
64	66	4	**FOR THE FIRST TIME** KENNY LOGGINS (COLUMBIA)
65	—	1	**MY BABY DADDY** B-ROCK & THE BIZZ (TONY MERCEDES/LAFACE/ARISTA)
66	67	17	**POSSESSION** SARAH MCLACHLAN (ARISTA)
67	51	14	**LAKINI'S JUICE** LIVE (RADIOACTIVE/MCA)
68	69	3	**4 PAGE LETTER** AALIYAH (BLACKGROUND/ATLANTIC)
69	—	1	**IN MY ARMS** ERASURE (MUTE/MAVERICK/WARNER BROS.)
70	68	10	**PRECIOUS DECLARATION** COLLECTIVE SOUL (ATLANTIC)
71	—	1	**BLOOD ON THE DANCE FLOOR** MICHAEL JACKSON (EPIC)
72	65	4	**VALENTINE** JIM BRICKMAN WITH MARTINA MCBRIDE (WINDHAM HILL)
73	75	20	**DESPERATELY WANTING** BETTER THAN EZRA (SWELL/ELEKTRA/EEG)
74	—	1	**BIG DADDY** HEAVY D (UPTOWN/UNIVERSAL)
75	71	2	**IF TOMORROW NEVER COMES** JOOSE (FLAVOR UNIT/EASTWEST/EEG)

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HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL)
1	1	4	**I LOVE YOU ALWAYS FOREVER** DONNA LEWIS (ATLANTIC)
2	4	17	**DO YOU MISS ME** JOCELYN ENRIQUEZ (CLASSIFIED/TIMBER!/TOMMY BOY)
3	2	7	**TWISTED** KEITH SWEAT (ELEKTRA/EEG)
4	5	6	**YOU'RE MAKIN' ME HIGH** TONI BRAXTON (LAFACE/ARISTA)
5	3	4	**WHERE DO YOU GO** NO MERCY (ARISTA)
6	6	5	**IF IT MAKES YOU HAPPY** SHERYL CROW (A&M)
7	10	7	**IT'S ALL COMING BACK TO ME NOW** CELINE DION (550 MUSIC)
8	9	6	**THIS IS YOUR NIGHT** AMBER (TOMMY BOY)
9	8	5	**WHEN YOU LOVE A WOMAN** JOURNEY (COLUMBIA)
10	7	8	**COUNTING BLUE CARS** DISHWALLA (A&M)
11	11	27	**BECAUSE YOU LOVED ME** CELINE DION (550 MUSIC)
12	13	35	**MISSING** EVERYTHING BUT THE GIRL (ATLANTIC)
13	—	1	**LET'S GET DOWN** TONY TONI TONE (MERCURY)
14	12	10	**YOU LEARN** ALANIS MORISSETTE (MAVERICK/REPRISE)
15	16	4	**MOUTH** MERRIL BAINBRIDGE (UNIVERSAL)
16	14	25	**ALWAYS BE MY BABY** MARIAH CAREY (COLUMBIA)
17	15	25	**NOBODY KNOWS** THE TONY RICH PROJECT (LAFACE/ARISTA)
18	19	17	**GIVE ME ONE REASON** TRACY CHAPMAN (ELEKTRA/EEG)
19	20	27	**IRONIC** ALANIS MORISSETTE (MAVERICK/REPRISE)
20	18	7	**PONY** GINUWINE (550 MUSIC)
21	21	37	**BE MY LOVER** LA BOUCHE (RCA)
22	23	18	**WHO WILL SAVE YOUR SOUL** JEWEL (ATLANTIC)
23	22	11	**SPIDERWEBS** NO DOUBT (TRAUMA/INTERSCOPE)
24	17	12	**TONIGHT IS THE NIGHT** LE CLICK (LOGIC/RCA)
25	25	33	**WONDER** NATALIE MERCHANT (ELEKTRA/EEG)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

7 **ALL BY MYSELF** (Eric Carmen, BMI/Songs Of PolyGram Int'l, BMI) HL
20 **BARELY BREATHING** (Duncan Sheik, BMI/Happ Dog, BMI/Careers-BMG, BMI) HL
22 **BIG DADDY** (Dofat, BMI/Soul On Soul, ASCAP/EMI April, ASCAP/Riefman, ASCAP) HL/WBM
57 **BITCH** (Hissing Booth, BMI/Warner-Tamerlane, BMI/Hidden Pun, BMI/Sushi Too, BMI)
64 **CALL ME** (Warner Chappell, PRS/Edition/Get Into Magic/Edition Beam/Private Area) WBM
1 **CAN'T NOBODY HOLD ME DOWN** (Justin Combs, BMI/Sugarhill, BMI/EMI April, ASCAP/Amani, ASCAP/July Six, ASCAP/NASH-MACK, ASCAP/M. Betha, ASCAP/Buchu, ASCAP) HL
50 **CHANGE THE WORLD (FROM PHENOMENON)** (WB, ASCAP/Interscope, ASCAP/EMI Christian, ASCAP/Bases Loaded, ASCAP/Polygram Int'l, ASCAP/Careers BMG, BMI/MCA) HL/WBM
67 **COME ON** (B.K. Lawrence, BMI/Warner Chappell, BMI/2000 Watts, ASCAP) WBM
21 **CUPID** (Ani, ASCAP/EMI April, ASCAP/Beane Tribe, ASCAP/C Sills, ASCAP/Kevin Wales, ASCAP/Justin Combs, ASCAP) HL
20 **DA' DIP** (Eric Timmons)
78 **DESPERATELY WANTING** (Tentative, BMI/Warner-Tamerlane, BMI) WBM
96 **DISCOTHEQUE** (Polygram Int'l, ASCAP) HL
72 **DO G'S GET TO GO TO HEAVEN?** (Syblesons, BMI/Steady Mobbin', BMI/EMI Blackwood, BMI) HL
68 **DON'T CRY FOR ME ARGENTINA (FROM EVITA)** (MCA, ASCAP) HL
90 **DON'T KEEP WASTING MY TIME** (Ted-On, BMI/Marmatt, ASCAP/Arcbess, BMI)
24 **DON'T LET GO (LOVE) (FROM SET IT OFF)** (Organized Noize, BMI/Hitco, BMI/Sailandra, ASCAP/One Ol' Ghetto Hoe, ASCAP/WB, ASCAP/Bell Star, ASCAP/Almo, ASCAP) WBM
71 **DON'T STOP MOVIN'** (MCA, ASCAP) HL
18 **EVERYDAY IS A WINDING ROAD** (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI/Weenie Stand, BMI) WBM
13 **EVERY TIME I CLOSE MY EYES** (Sony/ATV LLC, BMI/Ecaf, BMI) HL
47 **FALLING IN LOVE (IS HARD ON THE KNEES)** (Swag, ASCAP/Aerostation, ASCAP/MCA, ASCAP/EMI April, ASCAP) HL
91 **FIRED UP!** (MURK, ASCAP)
60 **FIRESTARTER** (EMI Virgin, ASCAP/Unforgettable Songs, BMI/Perfect Songs, BMI/Zomba, BMI/MCA, BMI) HL/WBM
84 **FLY LIKE AN EAGLE (FROM SPACE JAM)** (Sailor, ASCAP) HL
4 **FOR YOU I WILL (FROM SPACE JAM)** (Realsongs, ASCAP/WB, ASCAP) WBM
46 **FOR YOU** (Colour'd, ASCAP/PSO, ASCAP) WBM
33 **THE FRESHMEN** (Sid Flips, ASCAP/EMI April, ASCAP) HL
88 **FULL OF SMOKE** (Poetry In Motion, BMI)
40 **GANGSTAS MAKE THE WORLD GO ROUND** (Gangsta Boogie, ASCAP/WB, ASCAP/Real N Ruff, ASCAP/Base Pipe, ASCAP/Warner-Tamerlane, BMI) WBM
19 **GET IT TOGETHER** (Check Man, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM
84 **GET UP** (LB Fam, ASCAP/Clark's True Funk, BMI/Mr. Sex, ASCAP/Scarab, BMI/Ensign, BMI/EMI April, ASCAP) HL
42 **GHETTO LOVE** (Zomba, ASCAP/BDP, ASCAP/Jobete, ASCAP/Bring The Noize, BMI/So So Def American, BMI/EMI April, ASCAP/Air Control, ASCAP/Thrown' Tantrums, ASCAP) WBM
9 **HARD TO SAY I'M SORRY** (Double Virgo, ASCAP/Warner-Tamerlane, BMI/Ecaf, BMI) HL/WBM
66 **HAVANA** (Kenny G, BMI/Sony/ATV Tunes LLC, ASCAP/Wallyworld, ASCAP) HL
45 **HEAD OVER HEELS** (Sony/ATV Songs, BMI/Rye, BMI/Ill Will, ASCAP/Zomba, ASCAP/Slam U Well, ASCAP/Jelly's Jams L.L.C., ASCAP/12 & Under, BMI/Jumping Bean, BMI) HL/WBM
43 **HERE'S YOUR SIGN (GET THE PICTURE)** (Twin Spurs, BMI/Shabloo, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI) HL
2 **HYPNOTIZE** (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Mystery System, BMI/Almo, ASCAP/Badazz, ASCAP/Danica, BMI/Entertaining, BMI)
85 **I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME)** (Burrin Avenue, BMI/Big P, BMI/Beats By The Pound, BMI)
17 **I BELIEVE I CAN FLY (FROM SPACE JAM)** (Zomba, BMI/R Kelly, BMI) WBM
54 **I BELIEVE IN YOU AND ME (FROM THE PREACHER'S WIFE)** (Charles Koppelman, BMI/Martin Bandier, BMI/Jonathan Three, BMI/Linzer, BMI/EMI Blackwood, BMI) HL/WBM
18 **I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)** (Mike's Rap, BMI)
28 **I DON'T WANT TO/I LOVE ME SOME HIM** (Kelly, BMI/Zomba, BMI/EMI, BMI/Cesadida, BMI/Sailandra, ASCAP/Almo, ASCAP/Plaything, BMI/Too True, ASCAP) WBM
58 **IF TOMORROW NEVER COMES** (Major Bob, ASCAP/BMG, ASCAP) WBM
49 **I LIKE IT** (Longitude, BMI) WBM
11 **I'LL BE** (Slam U Well, ASCAP/Jelly's Jams L.L.C., BMI/Twelve And Under, BMI/Jumping Bean L.L.C., BMI/Lil Lu Lu, BMI/A La Mode, ASCAP/Rene Moore, ASCAP/EMI Virgin, ASCAP) HL
49 **I'M NOT FEELING YOU** (Funkmaster Flex, ASCAP/Relana, ASCAP/Silly, BMI/Sequins At Noon, ASCAP/Borzoi, ASCAP)
14 **IN MY BED** (Brown Lace, BMI/Zomba, BMI/Stacagoo, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
70 **INSOMNIA** (EMI Blackwood, BMI/Champion, BMI/BMG, ASCAP/Warner Chappell, PRS/WB, ASCAP) HL/WBM
29 **I SHOT THE SHERIFF** (Zomba, ASCAP/House Of Fun, BMI/337 LLC, ASCAP/Cayman, ASCAP/PolyGram, ASCAP/Fifty-Six Hope Road, ASCAP/Odnil, ASCAP/Polygram Int'l, ASCAP) HL/WBM
99 **IT'S ALL ABOUT U** (Al's Street, ASCAP/Almo, ASCAP/Sailandra, ASCAP/Reezmo, ASCAP) WBM
98 **IT'S ALRIGHT, IT'S OK** (Ahaiella, BMI/Warner-Tamerlane, BMI/Xanjamino, BMI) WBM
77 **IT'S IN YOUR EYES** (Phil Collins, PRS/Hit & Run, PRS/Warner-Tamerlane, BMI) WBM
8 **I WANT YOU** (EMI Blackwood, BMI/EMI BMI/Roughcut, BMI) HL
53 **JAZZY BELLE** (Organized Noize, BMI/Hitco, BMI/Chrysalis, ASCAP/Gnat Booty, ASCAP) WBM
62 **JUST ANOTHER DAY** (Windswept Pacific, ASCAP/Full Keel, ASCAP) WBM
83 **JUST THE WAY YOU LIKE IT** (Priceless, BMI/Steven Jordan, BMI/Joe's, ASCAP/Music Corporation Of America, BMI/The Price Is Right, BMI) HL
35 **LET IT GO (FROM SET IT OFF)** (Human Rhythm, BMI/Daaa!!!, ASCAP/Fat Hat, ASCAP)
38 **LET ME CLEAR MY THROAT** (Kool, ASCAP/CLR, ASCAP/WB, ASCAP) WBM
78 **A LITTLE BIT OF ECSTASY** (Rhythm, BMI)
98 **LUCHINI AKA (THIS IS IT)** (Pretnoms, ASCAP/Sheba Doll, ASCAP/Satin Struthers, ASCAP/Sony/ATV Tunes LLC, ASCAP/Bugge, BMI/Motown, BMI/Songs Of PolyGram Int'l, BMI) HL
15 **MY BABY DADDY** (Pepper Drive, BMI/Raw Cast, ASCAP/EMI April, ASCAP/Steel Chest, ASCAP/Heavy Harmony, ASCAP) HL
36 **NAKED EYE** (EMI April, ASCAP/Grand Royal, ASCAP/Luscious Jackson, ASCAP) HL
39 **NOBODY** (Keith Sweat, ASCAP/WB, ASCAP/E/A, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM
41 **NO DIGGITY** (Donril, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sounds, ASCAP/Queenpen, ASCAP/SIDI, BMI/Sony/ATV Tunes LLC, ASCAP/WB, ASCAP) WBM
85 **NOTHIN' BUT THE CAVI HIT (FROM RHYME & REASON)** (Real N Ruff, ASCAP/Suge, ASCAP/Emoni's, ASCAP/High Priest, BMI/Ensign, BMI/Famous, ASCAP) HL
27 **ONE MORE TIME** (Copyright Control)
78 **ONE NIGHT AT A TIME** (EMI Blackwood, BMI/Golly Rogers, BMI/Song Island, BMI/Life's A Pitch, ASCAP/Neon Sky, ASCAP/Hipp Row, ASCAP) HL
83 **ON & ON** (Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG, ASCAP/McNooter, ASCAP/MCA/Music Corporation Of America, BMI/McNooter, BMI) HL/WBM
34 **OOH AAH... JUST A LITTLE BIT** (Peermusic, BMI/FX, BMI) WBM
52 **PLEASE DON'T GO** (Far M.V., ASCAP/BMG, ASCAP) HL
65 **PRECIOUS DECLARATION** (Sugarfuzz, BMI/Warner Chappell, BMI) WBM
55 **REQUEST LINE** (9th Town, ASCAP/Naughty, ASCAP/Ya Ya, ASCAP/DoWhatIGottaDo, ASCAP/Nick-O-Val, ASCAP)
8 **RETURN OF THE MACK** (Perfect, BMI/SPZ, BMI/GEMA)
81 **RUNNIN'** (EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP) HL
56 **SAY... IF YOU FEEL ALRIGHT** (EMI April, ASCAP/Flyte Tyme, ASCAP/Crystal Waters, ASCAP/Famous, ASCAP/Steel Chest, ASCAP/EMI Blackwood, BMI/Irving, BMI) HL/WBM
23 **SECRET GARDEN** (Bruce Springsteen, ASCAP) WBM
56 **SHO NUFF** (Money-N-The-Pocket, ASCAP)
60 **SILENT ALL THESE YEARS** (Sword And Stone, ASCAP)
74 **SPACE JAM (FROM SPACE JAM)** (QuadraSound, BMI/Warner-Tamerlane, BMI) WBM
30 **STARING AT THE SUN** (Songs Of PolyGram Int'l, ASCAP)
37 **STEP BY STEP (FROM THE PREACHER'S WIFE)** (Lennoxa, ASCAP/BMG, ASCAP) HL
82 **STEP INTO A WORLD (RAPTURE'S DELIGHT)** (Zomba, ASCAP/BDP, ASCAP/Chrysalis, ASCAP/Embassy, BMI) WBM
89 **STOP THE GUNFIGHT** (Rap Connection, ASCAP/Spec Twelve, ASCAP/B.S.P., ASCAP)
83 **SWEET SEXY THING** (O.C.D., BMI)
51 **TALK TO ME** (Armato, ASCAP/Sony/ATV Tunes LLC, ASCAP/Wild Orchid, ASCAP/House Of Ellis, ASCAP/MCA, ASCAP/To Kill You, ASCAP/EMI April, ASCAP) HL
86 **THAT'S RIGHT** (Santron, BMI/Chris Jones, BMI)
81 **THE THEME (IT'S PARTY TIME)** (T. Lee, BMI/Guccizm, ASCAP/Mystery System, BMI/Outer National, ASCAP/GW Jr., ASCAP)
87 **THINGS'LL NEVER CHANGE/RAPPER'S BALL** (WB, ASCAP/Zappa, ASCAP/Zomba, BMI/E-Forty, BMI/Srand, BMI/Badass, ASCAP/LBN, ASCAP/Cyphercleff, ASCAP) WBM
44 **TOO LATE, TOO SOON** (Flyte Tyme, ASCAP/Foreign Imported, BMI/EMI, BMI/EMI April, ASCAP) HL/WBM
12 **UN-BREAK MY HEART** (Realsongs, ASCAP) WBM
100 **UNDER THE WATER** (MCA, ASCAP/Mouth Music Party, APRA/Cherry, ASCAP/MCA, APRA/D Belwell, APRA/S Paulsen, APRA) HL
73 **UNTIL I FIND YOU AGAIN** (Chi-Boy, ASCAP)
5 **WANNABE** (Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int'l, ASCAP) HL/WBM
92 **WATCH ME DO MY THING (FROM ALL THAT)** (Zomba, BMI/Hookman, BMI/Fe-Mac, ASCAP) WBM
75 **WHATEVA MAN** (Erick Sermon, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP) WBM
31 **WHAT'S ON TONIGHT** (Chrysalis, ASCAP/Mo' Swang, ASCAP/Swing Mob, ASCAP/EMI April, ASCAP/Baj, ASCAP/DeSwing Mob, ASCAP) HL/WBM
10 **WHERE HAVE ALL THE COWBOYS GONE?** (Hingface, BMI/Ensign, BMI) HL
87 **WITHOUT YOUR LOVE** (Upstairs, ASCAP/Led Sled, ASCAP/Angelina, ASCAP)
32 **YOU DON'T HAVE TO HURT NO MORE** (Mint Factory, ASCAP/EMI April, ASCAP) HL
25 **YOUR WOMAN** (MCA)
3 **YOU WERE MEANT FOR ME** (Wiggly Tooth, ASCAP/Polio Boy, BMI/Third Story, BMI/WB, ASCAP) WBM

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/PROMOTION LABEL)
1	1	14	★★ NO. 1 ★★ **CAN'T NOBODY HOLD ME DOWN** PUFF DADDY FEAT. MASE (BAD BOY/ARISTA) [illegible] wks at No. 1
2	—	1	**HYPNOTIZE** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
3	3	14	**WANNABE** SPICE GIRLS (VIRGIN)
4	2	6	**I'LL BE** FOXY BROWN FEAT. JAY-Z (VIOLATOR/DEF JAM/MERCURY)
5	5	7	**FOR YOU I WILL** MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
6	8	10	**HARD TO SAY I'M SORRY** AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)
7	18	2	**MY BABY DADDY** B-ROCK & THE BIZZ (TONY MERCEDES/LAFACE/ARISTA)
8	16	8	**I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)** ROME (RCA)
9	4	16	**IN MY BED** DRU HILL (ISLAND)
10	11	8	**I WANT YOU** SAVAGE GARDEN (COLUMBIA)
11	15	9	**RETURN OF THE MACK** MARK MORRISON (ATLANTIC)
12	9	6	**I SHOT THE SHERIFF** WARREN G (G FUNK/DEF JAM/MERCURY)
13	7	11	**GET IT TOGETHER** 702 (BIV 10/MOTOWN)
14	10	8	**BIG DADDY** HEAVY D (UPTOWN/UNIVERSAL)
15	12	21	**YOU WERE MEANT FOR ME** JEWEL (ATLANTIC)
16	13	9	**CUPID** 112 (BAD BOY/ARISTA)
17	8	5	**ALL BY MYSELF** CELINE DION (550 MUSIC)
18	14	11	**WHAT'S ON TONIGHT** MONTELL JORDAN (DEF JAM/MERCURY)
19	17	8	**LET IT GO** RAY J (EASTWEST/EEG)
20	22	15	**DA' DIP** FREAKY NASTY (HARD HOOD/POWER/TRIAD)
21	31	3	**WHERE HAVE ALL THE COWBOYS GONE?** PAULA COLE (IMAGO/WARNER BROS.)
22	26	5	**YOU DON'T HAVE TO HURT NO MORE** MINT CONDITION (PERSPECTIVE/A&M)
23	19	13	**EVERY TIME I CLOSE MY EYES** BABYFACE (EPIC)
24	24	5	**I DON'T WANT TO/I LOVE ME SOME HIM** TONI BRAXTON (LAFACE/ARISTA)
25	25	13	**LET ME CLEAR MY THROAT** DJ KOOL (CLR/AMERICAN/WARNER BROS.)
26	23	7	**STEP BY STEP** WHITNEY HOUSTON (ARISTA)
27	21	20	**I BELIEVE I CAN FLY** R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
28	20	6	**GHETTO LOVE** DA BRAT FEAT. T-BOZ (SO SO DEF/COLUMBIA)
29	28	8	**GANGSTAS MAKE THE WORLD GO ROUND** WESTSIDE CONNECTION (LENCH MOB/PRIORITY)
30	30	10	**HERE'S YOUR SIGN (GET THE PICTURE)** BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT (WARNER BROS.)
31	34	5	**FOR YOU** KENNY LATTIMORE (COLUMBIA)
32	33	5	**ONE MORE TIME** REAL MCCOY (ARISTA)
33	27	9	**FALLING IN LOVE (IS HARD ON THE KNEES)** AEROSMITH (COLUMBIA)
34	29	27	**UN-BREAK MY HEART** TONI BRAXTON (LAFACE/ARISTA)
35	37	3	**JAZZY BELLE** OUTKAST (LAFACE/ARISTA)
36	39	5	**YOUR WOMAN** WHITE TOWN (BRILLIANT!/CHRYSALIS/EMI)
37	43	2	**THE FRESHMEN** THE VERVE PIPE (RCA)
38	35	7	**HEAD OVER HEELS** ALLURE FEAT. NAS (TRACK MASTERS/CRAVE)
39	41	7	**I'M NOT FEELING YOU** YVETTE MICHELE (LOUD/RCA)
40	32	5	**EVERYDAY IS A WINDING ROAD** SHERYL CROW (A&M)
41	36	7	**REQUEST LINE** ZHANE (ILLTOWN/MOTOWN)
42	38	14	**FIRESTARTER** PRODIGY (XL MUTE/MAVERICK/WARNER BROS.)
43	52	3	**SECRET GARDEN** BRUCE SPRINGSTEEN (COLUMBIA)
44	40	5	**SHO NUFF** TELA FEAT. EIGHTBALL & MJG (SUAVE HOUSE/RELATIVITY)
45	42	11	**PLEASE DON'T GO** NO MERCY (ARISTA)
46	46	13	**NAKED EYE** LUSCIOUS JACKSON (GRAND ROYAL/CAPITOL)
47	49	7	**TALK TO ME** WILD ORCHID (RCA)
48	44	22	**COLD ROCK A PARTY** MC LYTE (EASTWEST/EEG)
49	48	10	**THE THEME (IT'S PARTY TIME)** TRACEY LEE (BYSTORM/UNIVERSAL)
50	47	18	**I BELIEVE IN YOU AND ME** WHITNEY HOUSTON (ARISTA)
51	51	10	**SAY... IF YOU FEEL ALRIGHT** CRYSTAL WATERS (MERCURY)
52	45	14	**ON & ON** ERYKAH BADU (KEDAR/UNIVERSAL)
53	—	1	**STARING AT THE SUN** U2 (ISLAND)
54	55	3	**COME ON** BILLY LAWRENCE FEAT. MC LYTE (EASTWEST/EEG)
55	50	19	**SPACE JAM** QUAD CITY DJ'S (WARNER SUNSET/BIG BEAT/ATLANTIC)
56	56	6	**BARELY BREATHING** DUNCAN SHEIK (ATLANTIC)
57	74	10	**RUNNIN'** [illegible]
58	53	9	**DO G'S GET TO GO TO HEAVEN?** RICHIE RICH [illegible]
59	58	4	**ONE NIGHT AT A TIME** GEORGE STRAIT (MCA)
60	62	3	**TOO LATE, TOO SOON** JON SECADA (SBK/EMI)
61	54	9	**DON'T CRY FOR ME ARGENTINA** MADONNA (WARNER BROS.)
62	75	2	**INSOMNIA** FAITHLESS (CHEEKY/CHAMPION/ARISTA)
63	87	4	**CALL ME** LE CLICK (LOGIC/RCA)
64	—	1	**FULL OF SMOKE** CHRISTION (ROC-A-FELLA/DEF JAM/MERCURY)
65	57	26	**KNOCKS ME OFF MY FEET** DONELL JONES (LAFACE/ARISTA)
66	59	12	**I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME)** TRU FEAT. ICE CREAM MAN, MASTER P (NO LIMIT/PRIORITY)
67	63	18	**OOH AAH... JUST A LITTLE BIT** GINA G (ETERNAL/WARNER BROS.)
68	72	2	**IF TOMORROW NEVER COMES** JOOSE (FLAVOR UNIT/EASTWEST/EEG)
69	60	25	**NO TIME** LIL' KIM FEAT. PUFF DADDY (UNDEAS/BIG BEAT/ATLANTIC)
70	—	1	**STOP THE GUNFIGHT** [illegible]
71	81	11	**WHATEVA MAN** REDMAN (DEF JAM/MERCURY)
72	—	1	**DON'T KEEP WASTING MY TIME** TEDDY PENDERGRASS (SUREFIRE)
73	66	13	**THINGS'LL NEVER CHANGE/RAPPER'S BALL** E-40 FEAT. BO-ROCK (SICK WID' IT/JIVE)
74	64	25	**DON'T LET GO (LOVE)** EN VOGUE (EASTWEST/EEG)
75	65	12	**WATCH ME DO MY THING** IMMATURE FEAT. SMOOTH AND ED FROM GOOD BURGER (LOUD/RCA)

◯ Records with the greatest sales gains. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Billboard® HOT 100 SINGLES™

APRIL 26, 1997

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	14	CAN'T NOBODY HOLD ME DOWN ▲ 6 wks at No. 1 C.GRIFFIN,M.MYERS,L.LEVERT,S.COMBS,J.FERRELL,H.HINES,D.SPRING,M.WILSON,E.WITHERSPOON,C.BENSON	◆ PUFF DADDY (FEAT. MASE) (C) (D) (T) BAD BOY 79081/ARISTA	1
				★★★ Hot Shot Debut ★★★		
2	NEW ▶		1	HYPNOTIZE D.NAVARRETE,B.LAWRENCE,S.STORMS,C.WALLACE,J.LOUIS,C.LYDECKER,T.LAWRENCE,A.ARMER,P.BADAZZ,R.WALTERS,E.DAVIS	◆ THE NOTORIOUS B.I.G. (C) (D) BAD BOY 79282/ARISTA	2
6	2	6	22	YOU WERE MEANT FOR ME ● B.KEITH,P.COLLINS,J.EWELS,S.POLTZ	◆ JEWEL (C) (D) ATLANTIC 87021	7
4	7	5	2	FOR YOU I WILL (FROM "SPACE JAM") ● D.FOSTER (D.WARREN)	◆ MONICA (C) (D) ROWDY/WARNER SUNSET 87003/ATLANTIC	7
5	3	2	14	WANNABE ▲ STANNARD,ROWE (SPICE GIRLS,STANNARD,ROWE)	◆ SPICE GIRLS (C) (D) (T) (V) VIRGIN 38579	1
6	6	10	9	I WANT YOU ● C.FISHER (D.HAYES,D.JONES)	◆ SAVAGE GARDEN (C) (D) (T) (X) COLUMBIA 78503	6
7	5	4	5	ALL BY MYSELF D.FOSTER (E.CARMEN,S.RACHMANINOFF)	◆ CELINE DION (C) (D) (V) 550 MUSIC 78529	4
8	12	16	9	RETURN OF THE MACK M.MORRISON,P.CHILL (M.MORRISON,P.CHILL)	◆ MARK MORRISON (C) (D) (T) (X) ATLANTIC 84868	8
9	11	12	10	HARD TO SAY I'M SORRY ● BABYFACE,D.FOSTER (P.CETERA,D.FOSTER)	◆ AZ YET FEATURING PETER CETERA (C) (D) (T) (V) (X) LAFACE 24223/ARISTA	9
10	16	17	3	WHERE HAVE ALL THE COWBOYS GONE? P.COLE (P.COLE)	◆ PAULA COLE (C) (D) (T) (V) (X) IMAGO 17373/WARNER BROS	10
11	8	7	11	I'LL BE POKE & TONE (S.CARTER,J.C.OLIVIER,S.J.BARNES,A.WINBUSH,R.MOORE)	◆ FOXY BROWN FEATURING JAY-Z (C) (D) (T) VIOLATOR/DEF JAM 57402/MERCURY	7
12	9	9	27	UN-BREAK MY HEART ▲ D.FOSTER (D.WARREN)	◆ TONI BRAXTON (C) (D) (M) (T) (V) (X) LAFACE 24200/ARISTA	1
13	10	8	13	EVERY TIME I CLOSE MY EYES ● BABYFACE (BABYFACE)	◆ BABYFACE (C) (D) (V) (X) EPIC 78485	6
14	7	6	16	IN MY BED ▲ D.SIMMONS,R.BROWN,R.B.STACY,D.SIMMONS)	◆ DRU HILL (C) (D) ISLAND 854854	4
15	24	—	2	MY BABY DADDY B.AGEE (B.AGEE,M.WHITE,A.MCKAY)	◆ B-ROCK & THE BIZZ (C) (D) (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	15
41	12	20	5	EVERYDAY IS A WINDING ROAD S.CROW (S.CROW,J.TROTT,B.MACLEOD)	◆ SHERYL CROW (C) (D) (V) A&M 582032	41
41	41	31	20	I BELIEVE I CAN FLY (FROM "SPACE JAM") ▲ R.KELLY (R.KELLY)	◆ R. KELLY (C) (D) (T) (V) (X) WARNER SUNSET/ATLANTIC 42422/JIVE	2
18	29	38	2	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) G.BAILLERGEAU,V.MERRITT (GERALD BAILLERGEAU)	◆ ROME (C) (D) RCA 64759	28
69	69	12	12	GET IT TOGETHER ● D.JONES (D.JONES)	◆ 702 (C) (D) BIV 10 (60612/MOTOWN	41
20	18	69	12	BARELY BREATHING R.HUNE (D.SHERRY)	◆ DUNCAN SHEIK (C) (D) ATLANTIC 87027	41
21	22	26	9	CUPID A.HENNINGS (A.HENNINGS,C.SILLS,D.JONES,M.KEITH,M.SCANDRICK,Q.PARKER)	◆ 112 (C) (D) (V) BAD BOY 79087/ARISTA	41
22	18	41	5	BIG DADDY ● T.DOFAT,HEAVY D (T.DOFAT,HEAVY D,H.BROWN)	◆ HEAVY D (C) (D) (T) UPTOWN 56039/UNIVERSAL	41
				★★★ Greatest Gainer/Sales ★★★		
23	28	33	23	SECRET GARDEN B.SPRINGSTEEN,J.LANDAU,C.PLOTKIN (B.SPRINGSTEEN)	◆ BRUCE SPRINGSTEEN (C) (D) (V) (X) COLUMBIA 77847	23
24	31	69	70	DON'T LET GO (LOVE) (FROM "SET IT OFF") ▲ ORGANIZED NOIZE (ORGANIZED NOIZE,A.MARTIN,I.MATIAS,M.ETHERIDGE)	◆ EN VOGUE (C) (D) (M) (T) (V) (X) EASTWEST 64231/EEG	7
25	29	31	5	YOUR WOMAN J.MISHRA (J.MISHRA)	◆ WHITE TOWN (C) (D) BRILLIANT/CHRYSALIS 58638/EMI	25
29	23	23	31	DA' DIP ● FREAK NASTY (FREAK NASTY)	◆ FREAK NASTY (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	20
27	12	12	5	ONE MORE TIME J.WIND,D.JAY,T.MORAN (D.JEGLITZA,J.WIND,B.ARGOVITZ)	◆ REAL MCCOY (C) (D) (T) (X) ARISTA 13328	41
				★★★ Greatest Gainer/Airplay ★★★		
28	30	30	5	I DON'T WANT TO/I LOVE ME SOME HIM K.KELLY,SOULSHOCK,KARLIN (R.KELLY,A.MARTIN,G.STEWART,SOULSHOCK,KARLIN)	TONI BRAXTON (C) (D) LAFACE 24229/ARISTA	28
29	70	80	6	I SHOT THE SHERIFF WARREN G (B.MARLEY,E.PARKER,TONI C.,E.SERMON,P.SMITH)	◆ WARREN G (C) (D) (T) G FUNK/DEF JAM 571564/MERCURY	20
30	NEW ▶		2	STARING AT THE SUN FLOOD (U2,BONO,THE EDGE)	◆ U2 (C) (D) (T) (X) ISLAND 854972	30
41	21	21	31	WHAT'S ON TONIGHT DEVANTE (M.JORDAN,DEVANTE,J.E.JONES)	◆ MONTELL JORDAN (C) (D) (T) DEF JAM 574032/MERCURY	21
32	31	82	6	YOU DON'T HAVE TO HURT NO MORE MINT CONDITION (K.LEWIS)	◆ MINT CONDITION (C) (D) (T) (V) (X) PERSPECTIVE 587564/A&M	12
33	39	53	20	THE FRESHMEN J.J.PUIG,J.HARRISON (B.VANDER ARK)	◆ THE VERVE PIPE (C) (D) (X) RCA 64734	33
38	38	29	22	OOH AAH... JUST A LITTLE BIT S.RODWAY (S.TAUBE,S.RODWAY)	◆ GINA G (C) (D) (T) (V) (X) ETERNAL 17455/WARNER BROS.	12
38	28	28	6	LET IT GO (FROM "SET IT OFF") K.CROUCH (K.CROUCH,G.MCKINNEY,R.PENNON)	◆ RAY J (C) (D) (M) (T) (X) EASTWEST 64206/EEG	70
36	16	31	19	NAKED EYE D.LANOIS,T.MANGURIAN,J.CUNNIFF (J.CUNNIFF)	◆ LUSCIOUS JACKSON (C) (D) (T) (V) (X) GRAND ROYAL 58619/CAPITOL	36
37	31	22	7	STEP BY STEP (FROM "THE PREACHER'S WIFE") S.LIPSON (A.LENNOX)	◆ WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 13312	10
38	32	30	13	LET ME CLEAR MY THROAT DJ KOOL,S.JANIS,F.DERBY (DJ KOOL)	◆ DJ KOOL (C) (T) (X) CLR/AMERICAN 17441/WARNER BROS.	30
41	38	29	30	NOBODY ▲ K.SWEAT (K.SWEAT,F.SCOTT)	◆ KEITH SWEAT FEATURING ATHENA CAGE (C) (D) (T) (V) (X) ELEKTRA 64245/EEG	1
40	30	12	1	GANGSTAS MAKE THE WORLD GO ROUND ICE CUBE (ICE CUBE,MACK 10,W.C.,C.SAMSON,T.BELL,L.CREED)	◆ WESTSIDE CONNECTION (C) (D) (T) LENCH MOB 53264/PRIORITY	30
41	41	36	29	NO DIGGITY ▲ T.RILEY,W.STEWART (T.RILEY,C.HANNIBAL,L.WALTERS,W.STEWART,DR.DRE,J.HAYES,J.PORTER)	◆ BLACKSTREET (FEATURING DR. DRE) (C) (D) (M) (T) (X) INTERSCOPE 97007	2
42	12	21	6	GHETTO LOVE ● J.DUPRI (DA BRAT,J.PARKER,A.COLEMAN,O.FLEMING,E.DEBARGE,C.RIDDENHOUR,H.SHOCKLEE)	◆ DA BRAT FEATURING T-BOZ (C) (D) (T) (X) SO SO DEF 78527/COLUMBIA	28
43	63	38	10	HERE'S YOUR SIGN (GET THE PICTURE) S.ROUSE (B.ENGVALL,S.ROUSE,R.SCAIFE)	◆ BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT (C) (D) (V) WARNER BROS. 17491	38
44	36	52	7	TOO LATE, TOO SOON J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,J.SECADA)	◆ JON SECADA (C) (D) (V) SBK 58628/EMI	36
38	42	80	7	HEAD OVER HEELS M.CAREY,POKE & TONE (M.CAREY,N.JONES,S.BARNES,J.C.OLIVIER,M.WILLIAMS,S.MOLTKE)	◆ ALLURE FEATURING NAS (C) (D) (T) TRACK MASTERS 78522/CRAVE	12
46	69	36	6	FOR YOU B.J.EASTMOND (K.LERUM)	◆ KENNY LATTIMORE (C) (D) COLUMBIA 78456	10
47	10	35	5	FALLING IN LOVE (IS HARD ON THE KNEES) ● K.SHIRLEY (S.TYLER,J.PERRY,BALLARD)	◆ AEROSMITH (C) (D) (V) COLUMBIA 78499	12
48	52	48	10	I'M NOT FEELING YOU FUNKMASTER FLEX (M.BRYANT,J.SYLVESTER,F.HARVEY)	◆ YVETTE MICHELE (C) (D) (T) LOUD 64790/RCA	48
49	36	36	21	I LIKE IT S.GEORGE (M.RODRIGUEZ,T.PABON)	◆ THE BLACKOUT ALLSTARS (C) (D) COLUMBIA 78455	25
80	12	36	12	CHANGE THE WORLD (FROM "PHENOMENON") ● BABYFACE (T.SIMS,G.KENNEDY,W.KIRKPATRICK)	◆ ERIC CLAPTON (C) (D) (V) REPRISE 17621	5
51	30	30	5	TALK TO ME J.VASQUEZ,R.FAIR,D.FRANK (A.ARMATO,J.VASQUEZ,T.SHIMKIN)	◆ WILD ORCHID (C) (D) (T) (X) RCA 64777	48
88	85	39	12	PLEASE DON'T GO EMF (E.REUTER,P.BISCHOF-FALLENSTEIN,M.CINTRON,M.APPLEGATE)	◆ NO MERCY (C) (D) (T) (V) (X) ARISTA 13304	28
53	41	12	1	JAZZY BELLE ORGANIZED NOIZE (ORGANIZED NOIZE,A.BENJAMIN,A.PATTON)	◆ OUTKAST (C) (D) (T) (X) LAFACE 24224/ARISTA	88
88	52	88	18	I BELIEVE IN YOU AND ME (FROM "THE PREACHER'S WIFE") ▲ D.FOSTER (D.WOLFERT,S.LINZER)	◆ WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 13293	7
55	50	49	7	REQUEST LINE KAY GEE (D.LIGHTY,R.NEUFVILLE,K.GEE,D.LIGHTY,N.ASHFORD,V.SIMPSON)	◆ ZHANE (C) (D) (T) (X) ILLTOWN 86614/MOTOWN	39
56	56	51	10	SAY... IF YOU FEEL ALRIGHT J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,C.WATERS,M.WHITE,A.MCKAY,A.WILLIS)	◆ CRYSTAL WATERS (C) (D) (T) (V) MERCURY 578643	40
57	NEW ▶		1	BITCH GLZA X (M.BROOKS,S.PEIKEN)	MEREDITH BROOKS (X) CAPITOL 58634*	57
58	58	61	5	SHO NUFF J.PHA (S.ARRINGTON,P.ALEXANDER,W.ROGERS)	◆ TELA FEATURING EIGHTBALL & MJG (C) (D) (T) SUAVE HOUSE 1602/RELATIVITY	58
59	60	62	6	IF TOMORROW NEVER COMES L.PETTIS,J.LEE (K.BEAZY,G.BROOKS)	JOOSE (C) (D) FLAVOR UNIT/EASTWEST 64195/EEG	59
60	57	54	15	FIRESTARTER ● L.HOWLETT,L.FLINT,K.FLINT,K.THOMAS,A.DUDLEY,J.ACCALIA,P.MORLEY,C.ANGAS,K.DEAL	◆ PRODIGY (C) (D) (T) (X) XL MUTE/MAVERICK 17387/WARNER BROS	30
61	59	60	11	THE THEME (IT'S PARTY TIME) D.ANGELETTE,B.LAWRENCE,T.LAWRENCE,D.ANGELETTE,P.LAWRENCE,C.HARMON,C.NAPPOLEON,J.LLOYD	◆ TRACEY LEE (C) (D) (T) SYSTORM 2/UNIVERSAL	55
62	61	58	10	JUST ANOTHER DAY LITTLE BASTARD (J.MELLENCAMP)	◆ JOHN MELLENCAMP (C) (D) (V) MERCURY 578816	46
63	54	45	14	ON & ON ● B.POWER,J.JAMAL (E.BADU,J.JAMAL)	◆ ERYKAH BADU (C) (D) (T) KEDAR 56002/UNIVERSAL	12
64	64	64	8	CALL ME BRENNER (BRENNER,WAGENKNECHT,MILSAP,TH.KATZMANN,G.A.SAUAF,MILSAP,WAGENKNECHT,R.HAYNES)	◆ LE CLICK (C) (D) (T) (X) LOGIC 45726/RCA	64
65	65	65	4	PRECIOUS DECLARATION E.ROLAND (E.ROLAND)	◆ COLLECTIVE SOUL (C) (D) (V) ATLANTIC 83003	65
66	69	69	6	HAVANA KENNY G,W.AFANASIEFF (KENNY G,W.AFANASIEFF)	◆ KENNY G (C) (D) (T) (X) ARISTA 13326	30
67	12	70	3	COME ON D.ALLAMBY (B.LAWRENCE,D.ALLAMBY)	◆ BILLY LAWRENCE FEATURING MC LYTE (C) (D) (T) (X) EASTWEST 64233/EEG	12
12	63	12	10	DON'T CRY FOR ME ARGENTINA (FROM "EVITA") MADONNA,P.FLORES,H.GARZA,N.WRIGHT,A.RAMIREZ,A.L.WEBBER,D.LADOUCEUR,RICA,A.L.WEBBER,A.PIAZZOLLA	◆ MADONNA (T) (X) WARNER BROS 43809*	5
41	62	31	12	IT'S ALRIGHT, IT'S OK R.NEIGHER (L.ANDREONE,R.NEIGHER)	◆ LEAH ANDREONE (C) (D) RCA 64662	31
70	31	41	5	INSOMNIA ROLLO,MISTER BLISS (MAX) (JAZZ ROLLO,SISTER BLISS)	◆ FAITHLESS (C) (D) (T) (X) CHEEKY/CHAMPION 13433/ARISTA	70
41	31	31	31	DON'T STOP MOVIN' VISNADI VIANI DJ (VISNADI,DIGGS)	◆ LIVIN' JOY (C) (D) (T) (X) UNDISCOVERED 55306/MCA	67
12	63	63	6	DO G'S GET TO GO TO HEAVEN? M.MOSLEY (R.SERRELL,M.MUSLEY)	◆ RICHIE RICH (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 574030/MERCURY	57
73	29	—	2	UNTIL I FIND YOU AGAIN R.MARX (R.MARX)	◆ RICHARD MARX (C) (D) (V) CAPITOL 58633	41
41	36	36	15	SPACE JAM (FROM "SPACE JAM") J.MCGOWAN,C.DEMONHEAD (J.MCGOWAN,N.ORANGE,V.BRYANT)	QUAD CITY DJ'S (C) (D) (T) (X) WARNER SUNSET/BLG BEAT 57218 ATLANTIC	12
41	36	31	41	WHATEVA MAN E.SERMON (E.SERMON,R.NOBLE)	◆ REDMAN (C) (D) (T) DEF JAM 574026/MERCURY	82
76	76	36	2	ONE NIGHT AT A TIME T.SHEARD,A.HART (E.J.HART,A.HART,M.C.DOOM)	GEORGE STRAIT (C) (D) MCA 54977	28
77	12	41	12	IT'S IN YOUR EYES P.COLLINS,H.PADGHAM (P.COLLINS)	◆ PHIL COLLINS (C) (D) FACE VALUE 87031/ATLANTIC	77
10	12	36	20	DESPERATELY WANTING D.GEHMAN (K.GRIFFIN)	◆ BETTER THAN EZRA (C) (D) SWELL/ELEKTRA 64228/EEG	36
79	41	31	7	A LITTLE BIT OF ECSTASY G.GUTIERREZ (G.GUTIERREZ)	◆ JOCELYN ENRIQUEZ (T) (X) CLASSIFIED/TIMBERT 01190* TUMMY BOY	41
80	70	70	5	SILENT ALL THESE YEARS D.SIGERSON (T.AMOS)	◆ TORI AMOS (C) (D) ATLANTIC 83001	20
81	92	31	12	RUNNIN' 2PAC,NOTORIOUS B.I.G.,RADIO,DRAMACYDAL & STRETCH EASY MO BEE (2PAC,THE NOTORIOUS B.I.G.,RADIO,DRAMACYDAL)	(C) (X) MERGELA/SOLAR 70134/HINES	41
82	38	38	7	STEP INTO A WORLD (RAPTURE'S DELIGHT) J.WEST (L.PARKER,J.WEST,D.HARRY,C.STEIN,H.PALMER)	◆ KRS-ONE (T) JIVE 42442*	82
83	31	—	2	SWEET SEXY THING G.ST.CLAIR (R.LUNA,A.DACOSTA,J.GUILLORY)	◆ NU FLAVOR FEATURING ROGER (C) (D) (T) (V) (X) REPRISE 17402	38
38	78	41	41	FLY LIKE AN EAGLE (FROM "SPACE JAM") SEAL (S.MILLER)	◆ SEAL (C) (D) ZTT/WARNER SUNSET 87046/ATLANTIC	20
85	80	53	12	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) MD B.DICK,KLC,CRAIG B (MASTER P,SILKK THE SHOCKER,MIA X)	◆ TRU FEAT. ICE CREAM MAN (MASTER P) (C) (D) (T) NO LIMIT 53261/PRIORITY	41
86	88	41	6	THAT'S RIGHT T.MCLINTOSH (T.MCLINTOSH)	◆ DJ TAZ FEATURING RAHEEM THE DREAM (C) (T) (X) BREAKAWAY/SUCCESS 58641/EMI	86
82	89	36	11	WITHOUT YOUR LOVE N.SAUCEDO (G.A.MOLINA,ANGELINA)	ANGELINA (C) (T) (X) UPSTAIRS 0123	82
88	NEW ▶		1	FULL OF SMOKE CHRISTION (POETRY IN MOTION)	CHRISTION (C) (D) (T) (X) ROC-A-FELLA/DEF JAM 573786/MERCURY	88
89	NEW ▶		1	STOP THE GUNFIGHT TRAPP (2PAC,THE NOTORIOUS B.I.G.,J.PARKER)	TRAPP FEATURING 2PAC, NOTORIOUS B.I.G. (C) DEFF TRAPP 9269/INTERSOUND	89
90	12	—	2	DON'T KEEP WASTING MY TIME T.PENDERGRASS,J.SALAMONE (J.SALAMONE,PENDERGRASS,J.YUDKIN)	TEDDY PENDERGRASS (C) (D) SURE/RE 18002	90
12	42	80	12	FIRED UP! R.FALCON,O.GAETAN (R.FALCON)	FUNKY GREEN DOGS (C) (D) (T) (X) TWISTED 55324/MCA	80
12	22	42	28	WATCH ME DO MY THING (FROM "ALL THAT") C.STOKES,C.CUENI (C.STOKES,C.CUENI,KCL)	◆ IMMATURE FEAT. SMOOTH AND ED FROM GOOD BURGER (C) (D) (T) LOUD 64737/RCA	12
93	63	—	2	JUST THE WAY YOU LIKE IT STEVIE J. (S.JORDAN,K.PRICE,STUART,GORRIE,WHITE,FERRONE)	◆ TASHA HOLIDAY (C) (D) (T) MCA 55090	38
38	90	36	12	GET UP C.KENT,MR.SEX (MR. CHEEKS,F.TAH)	◆ LOST BOYZ (C) (D) (T) UNIVERSAL 56032	90
12	31	29	22	NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON") DAT NIGGA DAZ (D.ROLISON,D.ARNAUD,R.BROWN,P.J.BROOKS)	◆ MACK 10 & THA DOGG POUND (C) (D) (T) BUZZ TONE 53263/PRIORITY	38
96	88	85	10	DISCOTHEQUE ● U2,BONO,THE EDGE,S.PIKE)	◆ U2 (C) (D) (T) (V) (X) ISLAND 854774	10
37	29	72	10	THINGS'LL NEVER CHANGE/RAPPER'S BALL M.MOSLEY (SHETLAND,T.BANKS,T.STEVENS,M.MOSLEY,T.GETLIN,B.HORNSBY,A.BANKS,T.SHAW,K.HALEY)	◆ E-40 FEATURING BO-ROCK (C) (D) (T) (X) SICK WID IT 43436/JIVE	89
88	83	37	11	LUCHINI AKA (THIS IS IT) SKI (S.WALLACE,S.WILDS,D.WILLIS)	◆ CAMP LO (C) (T) PROFILE 5458	80
96	88	36	15	IT'S ALL ABOUT U A.GORDON, JR. (ALLSTAR,A.MARTIN,A.BURROUGHS)	◆ SWV (C) (D) (T) RCA 64735	61
100	52	11	6	UNDER THE WATER S.OOI (M.BAINBRIDGE,O.BOLWELL,S.PAULZEN)	◆ MERRIL BAINBRIDGE (C) (D) UNIVERSAL 56112	31

○ Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

SINGLES SALES, CONTINUED: As noted in the last two Hot 100 Spotlights, fewer retail singles have been released in 1997 than in years past. I asked several national singles sales directors to shed light on some of the reasons why. Speaking under the condition of anonymity, all the sales representatives contacted for this piece said that the practice of deep discounts is the No. 1 reason commercial singles have been scaled back. Essentially, labels don't make a lot of money off singles, and when you take into account the extra expense of paying retail accounts program fees to put titles on sale, combined with issuing full credit for excess stock, the category becomes a bigger money drain.

Another reason fewer singles are being scheduled is the belief that they cannibalize album sales. This view is somewhat supported by a survey recently conducted by Strategic Record Research. Of the respondents that recently purchased a single, 84% said they would have bought the album if the single was not available. When you consider that the list price for an album on CD is $16.98 and the CD single is $3.49, clearly there is more profit to be earned from albums. If you believe that singles hurt album sales, please note that this issue **Paula Cole**'s Imago album "This Fire" (No. 39 on The Billboard 200) posts a 29% gain, while her single "Where Have All The Cowboys Gone?" (No. 21 on Hot 100 Singles Sales) improves 36% at retail.

One such director says timing is another reason that there appears to be fewer commercial singles. Many singles do not hit retail until one or two months after the song's release to radio and video outlets, a ploy to snare higher chart debuts.

In an effort to enhance value for consumers, many configurations now include live edits, non-album cuts, and enhanced-CD screen savers. For example, when the commercial single of **Spice Girls**' "Say You'll Be There" (Virgin) goes to retail May 6, it will include the non-album cut "Take Me Home."

THE SECOND TIME AROUND: Depending on your perspective, remakes can be perceived two ways: as a creative cop-out or as a testament to the enduring quality of a song. There are five straight-ahead remakes on the Hot 100, at Nos. 7, 9, 59, 68, and 84. If you use a liberal definition of remake, we would have to include seven rap singles that rely heavily upon the melody and lyric from another song. Those titles are at Nos. 1, 11, 29, 40, 42, 82, and 85.

How did the original songs perform on the Hot 100 when they were released? **Celine Dion** has introduced **Eric Carmen**'s "All By Myself" to a new generation of music lovers. The original stalled at No. 2 on the Hot 100. **Chicago**'s "Hard To Say I'm Sorry" enjoyed two weeks atop the Hot 100 in 1982. **Garth Brooks** never released "If Tomorrow Never Comes" as a retail single, so it never charted on the Hot 100; therefore, **Boose**'s version at No. 59 is the first time the song has reached the chart. There have been several versions of "Don't Cry For Me Argentina" but only one charted before **Madonna**'s remake, a disco version by **Festival**, which peaked at No. 72 in 1980. With one exception, these remakes have not charted as high as their original versions. For example, **Seal**'s cover of "Fly Like An Eagle" stalled at No. 10, while **Steve Miller**'s version reached only No. 2 in 1977. However, of all the remakes currently on the Hot 100, Madonna's version is the only one to perform better on the chart than the original.

BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	2	3	**GONNA LET U KNOW** LIL BUD & TIZONE FEAT. KEITH SWEAT (ISLAND)
2	6	4	**CAN U FEEL IT** THIRD PARTY (DV8/A&M)
3	7	7	**6 UNDERGROUND** SNEAKER PIMPS (CLEAN UP/VIRGIN)
4	9	3	**THE SAINT** ORBITAL (INTERNAL/FFRR/ISLAND)
5	4	8	**I CAN SEE** SF SPANISH FLY (UPSTAIRS/WARNER BROS.)
6	3	5	**WU-RENEGADES** KILLARMY (WU-TANG/PRIORITY)
7	1	4	**STAR PEOPLE** GEORGE MICHAEL (DREAMWORKS/GEFFEN)
8	11	10	**SUMTHIN' SUMTHIN'** MAXWELL (COLUMBIA)
9	16	2	**BETTER MAN, BETTER OFF** TRACY LAWRENCE (ATLANTIC)
10	18	5	**IN A DREAM** JOSSETTE (GALAXY FREESTYLE)
11	8	9	**T.O.N.Y. (TOP OF NEW YORK)** CAPONE-N-NOREAGA (PENALTY/TOMMY BOY)
12	12	5	**I MISS YOU A LITTLE** JOHN MICHAEL MONTGOMERY (ATLANTIC)
13	—	1	**MAKE THE WORLD GO ROUND** SANDY B (CHAMPION)
14	14	3	**ME OR THE PAPES** JERU THE DAMAJA (PAYDAY/LONDON/ISLAND)
15	—	1	**NO ONE BUT YOU** VERONICA (FEAT. CRAIG MACK) (H.O.L.A./ISLAND)
16	5	3	**BLOCK ROCKIN' BEATS** THE CHEMICAL BROTHERS (ASTRALWERKS/CAROLINE)
17	17	2	**WHAT AM I TO YOU** JANA (CURB)
18	—	1	**EMOTIONS** TWISTA (FEAT. J.P.) (CREATORS WAY/BIG BEAT/ATLANTIC)
19	13	13	**A GIRL'S GOTTA DO WHAT A GIRL'S GOTTA DO: WHERE HEL NOTICE HER NOW** MINDY MCCREADY (BNA/RCA)
20	—	1	**LOVE IN AN ELEVATOR** JOHNNY GILL (MOTOWN)
21	23	3	**DADDY'S LITTLE GIRL** KIPPI BRANNON (CURB/UNIVERSAL)
22	15	11	**THE WORLD IS MINE** ICE CUBE (LIVE)
23	20	4	**A.O.I.O.A.S.** KORN (IMMORTAL/EPIC)
24	10	9	**DO THE DAMN THING** THE 2 LIVE CREW (LIL' JOE)
25	21	7	**MAKE UP YOUR MIND** ASSORTED PHUNKS FEATURING BIG DADDY KANE (HALL OF FAME/EPIC)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

IFPI MEETS ON PIRACY

(Continued from page 3)

opments during the last 12 months had been a new law criminalizing bootlegging for the first time and the creation of FPM under the auspices of IFPI's Italian group FIMI, which, according to Fine, had led to a series of successful raids against pirate operations (Billboard, March 29). He said the next step was the proposed new law carrying, as it does, tough new penalties for distributors and vendors of unlicensed product.

"We hope [the bill] will pass through parliament as soon as possible," said Fine. "We urge the government to strengthen enforcement against these pirates. We hope our visit to Rome and the 'Three Days Against Piracy' will demonstrate how seriously the international recording industry takes the problem of piracy; it is in everyone's interests that a solution is found and found quickly."

According to FPM managing director Enzo Mazza, the proposed new law is a significant step-up in severity compared with existing measures. He comments, "The first important element is that the bill implements the international TRIPS [Trade Related Intellectual Property Rights] agreement. It also includes increased penalties of up to five years' jail for offenders and heavy fines for those found selling pirate product—including traditional retailers. Until now, the maximum penalty here has been just three months' jail and maximum fines of around [$1,500]."

Mazza adds, "For the first time [in Italy], the law also gives magistrates the right to order the destruction of pirate material prior to a case coming to court, with just a few samples retained by prosecutors for evidence."

Mazza says the proposed new law also officially recognizes such industry organizations as FIMI and FPM as having the right to be automatically informed by judges on pending and current court cases. "Until now, this has been the prerogative of each judge," says Mazza.

The bill would also allow courts to sequester property bought with the proceeds of piracy.

The bill, which had been expected to be ratified this month, has been held up to allow further consultation with industry organizations and because of the Italian parliament's preoccupation with emergency budgetary, social reform, and foreign affairs issues. Disagreement over the deployment of Italian troops to Albania nearly brought down the fragile ruling coalition earlier this month.

Roberto Citterio, president of both FPM and EMI Music Italy & Greece, says that in 1996, 1.3 million illegal recordings were seized in Italy. "Cooperation with the customs authorities has been very important in achieving this," he says.

IFPI, FPM, and FIMI officials say that pirate product arrives in Italy from Bulgaria, Romania, and Asia and that the distribution of illicit material through Italy into the rest of the EU remains a problem. Many of Italy's own pirates, they state, are based in the tiny nation of San Marino, an autonomous country situated within Italy's borders.

IFPI director general Nic Garnett says that despite the anti-piracy advances in Italy, there is still plenty of ground to cover (see story, page 56).

One of Italy's judges specializing in anti-piracy, Giuseppe Corasaniti, attended the IFPI meeting and commented later that recent action against pirates had been achieved through close cooperation between specially trained law officers and magistrates. "The proposed new law will have to include new and more effective powers of investigation and coordination with international anti-piracy specialists," said Corasaniti.

Announcing the informal seminar between British and Italian authorities to be held May 30 at the British embassy in Rome, ambassador Richardson commented, "The [U.K. government's] Department of Trade & Industry has been taking a keen interest in the piracy situation here and is lending its full support."

Richardson said that magistrates, police chiefs, government ministers, and anti-piracy specialists from the U.K. and Italy had been invited to the seminar.

WARNER MUSIC

(Continued from page 6)

al problems."

Despite the declines, Warner Music's WEA remained the No. 1 distributor in domestic market share for the quarter, at 19.4%. But in the same period last year, its share was 22.3%.

In the quarter, the company's best-selling albums were the "Space Jam" soundtrack (Warner Sunset/Atlantic); two albums by LeAnn Rimes, "Unchained Melody/The Early Years" and "Blue" (Curb); and "Pieces Of You" by Jewel (Atlantic).

Atlantic led all labels in market share for current albums in the first quarter, at 10.96%.

Time Warner's filmed entertainment unit, which includes the movie, home video, and television businesses, had a profitable first quarter, with a 10.3% increase in cash flow. Revenue declined 4% to $1.17 billion. Although Warner Bros. did not have a big box-office hit during the quarter, it posted solid results from its home video and international syndication businesses, according to the company.

A&M TO BOW SOUNDS OF BLACKNESS' LATEST

(Continued from page 9)

are on a path to destruction, and we're making our cry, our prayer through music."

In an attempt to touch all listeners, "Time For Healing" features the group's usual spiritual, gospel-like tracks, along with a few blues numbers and a jazz track with organ player Jack McDuff. Among other highlights are a cover of the O'Jays' "Love Train"; a rendition of the Pointer Sisters' "Yes We Can Can," titled "U Can Make It If U Try"; and two tracks with Salt-N-Pepa.

Translating the album's words to action, A&M is promoting a "Day of Universal Healing" May 6 at U.S. radio and retail.

"We're using the opportunity to bring focus to what we, as individuals, can do to heal our corner of the world," says Thornell Jones, A&M's director of product development (U.S.).

Stations and retailers are being sent packages that include elements tied into the Day of Universal Healing, such as the album, candles, and signage.

The ensemble will also embark on a Day of Healing mini-tour to major cities during the album release week, with a portion of the performance proceeds benefiting various charities.

The promotion is also being worked at gospel radio, bookstores, and video outlets.

The single went to radio April 1 and its clip was serviced to video outlets March 17. A&M also serviced salons and African-American bookstores with CDs April 9 for in-store play.

Though Jones believes that format "walls" might prevent the message from crossing over to mainstream radio, the print campaign will include the major dailies and mainstream magazines. A story on the act is scheduled to run in USA Today, and a performance on a major TV morning show is in the works. The single will be polybagged with the June/July issue of Vibe magazine as part of the label's "Urban Renewal" sampler.

Plans for the Day of Universal Healing have not yet been developed internationally, but the single was made available at radio internationally March 24. Sounds Of Blackness is scheduled to tour Japan in July.

A&M is also making "Time For Healing" available through Christian mail-order catalogs.

COMMENTARY

(Continued from page 4)

and raise public awareness of the cultural and social harm being done to Italy by piracy. The new anti-piracy law is a welcome first step, but leaves loopholes that, if unfilled, will continue to undermine the fight against piracy on the ground. For example, there needs to be specific measures to increase criminal sanctions against piracy, and a central anti-piracy unit is needed in Rome to improve coordination between various enforcement agencies.

Italy's role in battling piracy is far from limited to its own territory, however. On the contrary, its new-found success as a music exporter gives Rome an even stronger interest in stopping piracy abroad. A huge pirate industry in Eastern Europe, spearheaded from Bulgaria, chokes our industry's development in that region and increasingly menaces well-established markets in the European Union. Only last month, 100,000 Bulgarian CDs were seized in the Netherlands—just a small fraction of the country's almost totally illegal production capacity of more than 20 million units. And best-selling Italian repertoire, pirated at virtually no cost but extremely high in quality, is paying the price.

"Three Days Against Piracy," therefore, carried a vital international, as well as a domestic, message. Our industry needs governments such as Italy's to protect their own international interests by adopting aggressive trade policies against piracy abroad. The European Union, like the U.S., has strong trade instruments and immense political influence at its disposal to exert pressure on countries like Bulgaria to meet its international copyright obligations. Italy has a leading role to play in making sure they are used to maximum effect.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

APRIL 26, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	1	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98) 3 weeks at No. 1	LIFE AFTER DEATH	1
2	2	3	10	SPICE GIRLS ▲² VIRGIN 42174 (10.98/15.98)	SPICE	2
3	4	4	22	SOUNDTRACK ▲³ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
4	4	2	57	CELINE DION ▲⁴ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
5	5	8	41	THE WALLFLOWERS ▲² INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	5
6	6	6	61	JEWEL ▲³ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	4
7	7	7	5	SOUNDTRACK EMI LATIN 55535/EMI (10.98/16.98)	SELENA	7
8	12	14	9	ERYKAH BAOU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
9	9	9	9	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
10	11	15	31	BLACKSTREET ▲³ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
11	10	10	67	NO DOUBT ▲² TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	1
12	6	5	4	AEROSMITH COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
13	14	12	6	U2 ISLAND 524334* (11.98/17.98)	POP	1
				★ ★ ★ Hot Shot Debut ★ ★ ★		
(14)	NEW ▶		1	THE CHEMICAL BROTHERS ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
15	13	13	5	SCARFACE RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
(16)	NEW ▶		1	BIG MIKE RAP-A-LOT/NOO TRYBE 44099/VIRGIN (10.98/16.98)	STILL SERIOUS	16
17	16	16	40	LEANN RIMES ▲³ CURB 77821 (10.98/15.98)	BLUE	3
18	18	17	43	TONI BRAXTON ▲⁵ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
19	20	20	22	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
20	17	21	23	MAKAVELI ▲³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
21	19	18	8	LIVE RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
22	21	26	37	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	21
23	23	29	5	SOUNDTRACK COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	23
24	15	11	3	WARREN G G FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	11
(25)	NEW ▶		1	CRIME BOSS FEATURING THE FEDZ SUAVE HOUSE 1566/RELATIVITY (10.98/16.98)	CONFLICTS & CONFUSION	25
26	27	25	29	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
(27)	NEW ▶		1	SOUNDTRACK CAPITOL 55567 (10.98/15.98)	ROMEO + JULIET VOLUME 2	27
28	24	23	5	COLLECTIVE SOUL ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINEO BREAKDOWN	16
29	25	28	10	THE OFFSPRING COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
30	22	22	31	DEANA CARTER ▲² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
31	26	24	24	SOUNDTRACK ▲³ CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
(32)	NEW ▶		1	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
33	36	46	18	THE VERVE PIPE ● RCA 66809 (10.98/15.98) HS	VILLAINS	33
34	29	39	27	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	29
35	37	48	7	SOUNDTRACK JIVE 41604* (11.98/16.98)	BOOTY CALL	24
				★ ★ ★ Greatest Gainer ★ ★ ★		
(36)	68	159	3	SOUNDTRACK VIRGIN 42959 (10.98/16.98)	THE SAINT	36
37	31	40	19	ORU HILL ● ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
38	30	31	33	AALIYAH ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
(39)	55	69	10	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	39
40	34	35	43	BECK ▲ DGC 24823*/GEFFEN (10.98/16.98)	ODELAY	16
41	28	27	21	BUSH ▲² TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
42	32	37	8	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
43	39	58	3	KENNY LOGGINS COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
44	33	33	42	KEITH SWEAT ▲³ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
(45)	50	62	3	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	45
46	45	41	50	DAVE MATTHEWS BAND ▲² RCA 66904 (10.98/16.98)	CRASH	2
47	47	50	8	VARIOUS ARTISTS COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	47
(48)	65	81	10	SQUIRREL NUT ZIPPERS MAMMOTH 0137* (10.98/15.98) HS	HOT	48
49	41	42	96	ALANIS MORISSETTE ▲¹⁵ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
50	38	38	8	SOUNDTRACK NOTHING 90090/INTERSCOPE (10.98/16.98)	LOST HIGHWAY	7
51	35	19	3	QUEENSRYCHE EMI 56141 (10.98/16.98)	HEAR IN THE NOW FRONTIER	19
52	53	64	5	THE MIGHTY MIGHTY BOSSTONES BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	45
53	43	47	21	FOXY BROWN ▲ VIOLATOR/DEF JAM 533584*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
54	42	36	26	COUNTING CROWS ▲ DGC 24975*/GEFFEN (10.98/17.98)	RECOVERING THE SATELLITES	1
55	49	49	49	METALLICA ▲⁷ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
(56)	63	70	3	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	56
57	48	59	22	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
58	49	57	25	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
59	40	56	3	JON SECADA SBK 55897/EMI (10.98/15.98)	SECADA	40
60	44	43	20	SOUNDTRACK ▲² ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
61	56	57	49	MAXWELL ▲ COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	37
62	59	76	31	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	59
63	58	72	9	VERUCA SALT MINTY FRESH/OUTPOST 30001/GEFFEN (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
64	52	44	24	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
(65)	69	100	13	JAMIROQUAI WORK 67903/EPIC (10.98 EQ/16.98)*	TRAVELING WITHOUT MOVING	65
66	62	54	17	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	54
(67)	NEW ▶		1	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	67
68	51	30	9	VARIOUS ARTISTS GRAMMY 553292/CHRONICLES (10.98/16.98)	1997 GRAMMY NOMINEES	14
69	60	53	28	KENNY G ▲² ARISTA 18935 (10.98/16.98)	THE MOMENT	2
(70)	NEW ▶		1	RICHARD MARX CAPITOL 31528 (10.98/16.98)	FLESH AND BONE	70
71	57	45	4	TRACY LAWRENCE ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	45
(72)	NEW ▶		1	WYNONNA CURB 11583 (10.98/16.98)	COLLECTION	72
73	66	52	30	CAKE ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) HS	FASHION NUGGET	36
74	54	34	22	SOUNDTRACK ▲² WARNER BROS. 46346 (21.98/27.98)	EVITA	2
75	70	82	33	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
76	73	78	28	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	73
(77)	NEW ▶		1	KISS MERCURY 534725 (11.98 EQ/17.98)	GREATEST KISS	77
78	64	55	17	THE CARDIGANS ● TRAMPOLENE/STOCKHOLM 533117/MERCURY (10.98 EQ/16.98) HS	FIRST BAND ON THE MOON	35
79	77	73	6	VAN MORRISON POLYDOR 537101/A&M (10.98/16.98)	THE HEALING GAME	32
(80)	98	125	11	JONNY LANG A&M 540640 (9.98/10.98) HS	LIE TO ME	80
81	78	85	22	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	78
(82)	85	108	5	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	82
(83)	83	88	13	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) HS	DUNCAN SHEIK	83
84	67	61	10	SILVERCHAIR ● EPIC 67905 (10.98 EQ/16.98)	FREAK SHOW	12
85	74	74	24	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
86	71	68	58	.311 ▲² CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
87	82	67	11	JIM BRICKMAN WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
88	61	32	7	SOUNDTRACK WARNER BROS. 46477 (10.98/17.98)	HOWARD STERN PRIVATE PARTS: THE ALBUM	1
89	72	77	61	2PAC ▲⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
90	76	71	9	VARIOUS ARTISTS ● LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	19
(91)	99	128	7	WHITE TOWN BRILLIANT/CHRYSALIS 56129/EMI (10.98/15.98) HS	WOMEN IN TECHNOLOGY	91
92	75	65	34	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
(93)	NEW ▶		1	CHRIS ROCK DREAMWORKS 50008/GEFFEN (10.98/16.98)	ROLL WITH THE NEW	93
(94)	NEW ▶		1	BOZ SCAGGS VIRGIN 42984 (10.98/16.98)	COME ON HOME	94
95	81	83	90	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
96	91	60	6	JOHN TESH GTSP 537112 (10.98/16.98)	AVALON	55
97	92	95	27	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
98	87	97	21	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	32
99	93	86	5	LEVERT ATLANTIC 82986/AG (10.98/16.98)	THE WHOLE SCENARIO	49
(100)	113	124	24	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
101	90	92	23	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	72
102	94	84	23	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	40
(103)	NEW ▶		1	SOUNDTRACK LONDON 828867 (10.98/16.98)	GROSSE POINTE BLANK	103
104	80	96	26	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
105	96	113	24	AZ YET ● LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
106	79	103	3	REAL MCCOY ARISTA 18965 (10.98/16.98)	ONE MORE TIME	79
107	106	90	23	SOUNDTRACK ● PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	21
108	102	141	11	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	102
(109)	123	164	5	BLUR FOOD/PARLOPHONE 42875/VIRGIN (10.98/15.98)	BLUR	89
110	86	63	19	BILL WHELAN ● CELTIC HEARTBEAT 82816/AG (11.98/17.98) HS	RIVERDANCE	48

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.



Every 60 Seconds, Someone In America Succumbs To Leukemia, Cancer, or AIDS.

Shocking.

Over half a million cancer or AIDS-related deaths are expected to occur this year...1,500 victims each and every day...with one out of every 4 deaths in America attributable to these dreaded diseases.

And we are all at risk.

In the U.S., 1 of every 2 men and 1 of every 3 women will face cancer during his or her lifetime. A truly sobering statistic.

Right now, The T.J. Martell Foundation needs your help more than ever.

Because every minute counts.

We're All Part Of The Cure.

Please join us:

Thursday, May 8, 1997
The T.J. Martell Foundation
For Leukemia, Cancer & AIDS Research
1997 Humanitarian Award Dinner

Guest Of Honor
David R. Glew
Chairman, Epic Records Group

The New York Hilton
New York City
Reception 6:30 PM
Dinner 8:00 PM

Emcee
Gloria Estefan

Presenter
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Billboard. 200. continued

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / TITLE / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
(111)	NEW ▶		1	**TRACEY LEE** / MANY FACEZ / BYSTORM 53036*/UNIVERSAL (10.98/15.98)	111
112	103	104	4	**VARIOUS ARTISTS** / THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD / RHINO 72723 (10.98/15.98)	103
113	100	91	74	**TRACY CHAPMAN** ▲³ / NEW BEGINNING / ELEKTRA 61850/EEG (10.98/16.98)	1
114	97	84	77	**THE SMASHING PUMPKINS** ▲⁶ / MELLON COLLIE AND THE INFINITE SADNESS / VIRGIN 40861 (19.98/24.98)	1
115	84	75	6	**VARIOUS ARTISTS** / MUGGS PRESENTS...THE SOUL ASSASSINS CHAPTER 1 / COLUMBIA 66820* (10.98 EQ/16.98)	20
116	104	99	52	**BROOKS & DUNN** ▲² / BORDERLINE / ARISTA 18810 (10.98/15.98)	5
117	111	109	28	**VAN HALEN** / BEST OF VOLUME 1 / WARNER BROS. 46332 (11.98/17.98)	1
118	95	94	29	**ELTON JOHN** ▲ / LOVE SONGS / MCA 11481 (10.98/16.98)	24
119	107	115	28	**TOOL** ▲ / AENIMA / ZOO 31087* (10.98/16.98)	2
120	105	131	5	**AFTER 7** / THE VERY BEST OF AFTER 7 / VIRGIN 42756 (10.98/15.98)	97
121	115	151	21	**MONTELL JORDAN** / MORE... / DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	47
122	109	116	20	**ENIGMA** ● / ENIGMA 3 LE ROI EST MORT, VIVE LE ROI! / VIRGIN 42066 (10.98/16.98)	25
123	101	117	13	**702** / NO DOUBT / BIV 10 530738*/MOTOWN (8.98/16.98)	82
124	128	192	3	**TANYA TUCKER** / COMPLICATED / CAPITOL NASHVILLE 35885 (10.98/16.98)	124
125	88	79	22	**SNOOP DOGGY DOGG** ▲² / THA DOGGFATHER / DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	1
126	108	106	18	**TRACY BYRD** / BIG LOVE / MCA 11485 (10.98/16.98)	106
127	89	93	11	**VARIOUS ARTISTS** ● / MASTER P PRESENTS...WEST COAST BAD BOYZ II / NO LIMIT 50658*/PRIORITY (10.98/16.98)	8
				★ ★ ★ PACESETTER ★ ★ ★	
(128)	162	—	2	**TONIC** / LEMON PARADE / POLYDOR 531042/A&M (8.98/10.98)	128
(129)	143	185	6	**MATCHBOX 20** / YOURSELF OR SOMEONE LIKE YOU / LAVA 92721/AG (7.98/11.98)	129
130	122	114	22	**ROD STEWART** / IF WE FALL IN LOVE TONIGHT / WARNER BROS. 46452 (11.98/17.98)	19
131	110	105	29	**CLINT BLACK** ▲ / THE GREATEST HITS / RCA 66671 (10.98/16.98)	12
132	130	137	5	**VARIOUS ARTISTS** / DANCE MIX U.S.A. VOLUME 6 / QUALITY 6760*/WARLOCK (12.98/16.98)	125
133	112	87	39	**SOUNDTRACK** ▲ / PHENOMENON / REPRISE 46360/WARNER BROS. (11.98/17.98)	12
(134)	RE-ENTRY		5	**TONY BENNETT** / TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY / COLUMBIA 67774 (10.98 EQ/17.98)	101
(135)	NEW ▶		1	**THIRD EYE BLIND** / THIRD EYE BLIND / ELEKTRA 62012/EEG (10.98/16.98)	135
(136)	NEW ▶		1	**3X KRAZY** / STACKIN CHIPS / NOO TRYGE 42961/VIRGIN (10.98/16.98)	136
137	111	111	50	**MINDY MCCREADY** ▲ / TEN THOUSAND ANGELS / BNA 66806 (10.98/16.98)	40
138	116	116	1	**NANCI GRIFFITH** / BLUE ROSES FROM THE MOONS / ELEKTRA 62015*/EEG (10.98/16.98)	119
139	116	66	3	**MATTHEW SWEET** / BLUE SKY ON MARS / ZOO 31130*/VOLCANO (10.98/16.98)	66
(140)	140	168	86	**COLLIN RAYE** ▲ / I THINK ABOUT YOU / EPIC 67033 (10.98 EQ/15.98)	40
141	131	145	5	**HEART** / THESE DREAMS—HEART'S GREATEST HITS / CAPITOL 53376 (10.98/15.98)	131
142	126	111	20	**KATHY MATTEA** / LOVE TRAVELS / MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	121
143	116	130	90	**BONE THUGS-N-HARMONY** ▲⁴ / E. 1999 ETERNAL / RUTHLESS 5539*/RELATIVITY (10.98/15.98)	1
144	142	153	20	**VARIOUS ARTISTS** / PURE DISCO / POLYDOR 535877/A&M (10.98/16.98)	83
145	134	135	15	**BLOODHOUND GANG** / ONE FIERCE BEER COASTER / REPUBLIC 25124/GEFFEN (10.98/16.98)	57
146	133	120	8	**RONAN HARDIMAN** / MICHAEL FLATLEY'S LORD OF THE DANCE / PHILIPS 533757 (10.98/17.98)	116
147	129	123	23	**REBA MCENTIRE** ▲ / WHAT IF IT'S YOU / MCA 11500 (10.98/16.98)	15
148	135	139	77	**ALAN JACKSON** ▲³ / THE GREATEST HITS COLLECTION / ARISTA 18801 (10.98/16.98)	5
149	121	126	20	**VARIOUS ARTISTS** / DEATH ROW GREATEST HITS / DEATH ROW 50677*/PRIORITY (19.98/23.98)	35
150	138	152	50	**KIRK FRANKLIN AND THE FAMILY** ● / WHATCHA LOOKIN' 4 / GOSPO CENTRIC 72127 (9.98/15.98)	23
151	132	122	79	**GARBAGE** ▲ / GARBAGE / ALMO SOUNDS 80004*/GEFFEN (10.98/16.98)	20
152	117	107	31	**NEW EDITION** ▲² / HOME AGAIN / MCA 11480* (10.98/16.98)	1
(153)	179	—	2	**CARMAN** / I SURRENDER ALL—30 CLASSIC HYMNS / SPARROW 51565 (12.98/15.98)	153
154	145	144	5	**MORPHINE** / LIKE SWIMMING / DREAMWORKS/RYKODISC 50009/GEFFEN (10.98/16.98)	67
155	124	102	4	**HELMET** / AFTERTASTE / INTERSCOPE 90073* (10.98/16.98)	47
156	142	89	3	**ROLLINS BAND** / COME IN AND BURN / DREAMWORKS 50007/GEFFEN (10.98/16.98)	49
157	148	171	4	**BEN FOLDS FIVE** / WHATEVER AND EVER AMEN / CAROLINE/550 MUSIC 67762/EPIC (10.98 EQ/16.98)	40
158	144	142	29	**JOHN MICHAEL MONTGOMERY** ● / WHAT I DO THE BEST / ATLANTIC 82947/AG (10.98/16.98)	39
159	167	167	11	**ENRIQUE IGLESIAS** / VIVIR / FONOVISA 0001 (10.98/16.98)	33
160	127	140	18	**TELA** / PIECE OF MIND / SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	70
161	136	160	24	**GHOSTFACE KILLAH** ● / IRONMAN / RAZOR SHARP/EPIC STREET 67720*/EPIC (10.98 EQ/16.98)	1
161	140	142	11	**SOUNDTRACK** ● / GRIDLOCK'D / DEATH ROW 90114*/INTERSCOPE (10.98/15.98)	1
163	141	129	23	**TERRI CLARK** ● / JUST THE SAME / MERCURY NASHVILLE 532879 (10.98 EQ/16.98)	58
164	150	146	25	**JOURNEY** ▲ / TRIAL BY FIRE / COLUMBIA 67514 (10.98 EQ/16.98)	3
165	172	175	45	**BRYAN ADAMS** ● / 18 TIL I DIE / A&M 540551 (10.98/16.98)	31
166	125	118	13	**SOUNDTRACK** ● / RHYME & REASON / BUZZ TONE 50635*/PRIORITY (10.98/16.98)	18
167	137	136	48	**SELENA** ▲² / DREAMING OF YOU / EMI LATIN 34123/EMI (10.98/16.98)	1
168	153	169	3	**WILD ORCHID** / WILD ORCHID / RCA 66894 (10.98/15.98)	153
169	155	183	24	**MINT CONDITION** / DEFINITION OF A BAND / PERSPECTIVE 549028/A&M (10.98/14.98)	76
170	174	195	13	**LORRIE MORGAN** ● / GREATER NEED / BNA 66847/RCA (10.98/16.98)	62
171	163	172	52	**RAGE AGAINST THE MACHINE** ▲ / EVIL EMPIRE / EPIC 57523* (10.98 EQ/16.98)	1
172	159	155	9	**BIG HEAD TODD & THE MONSTERS** / BEAUTIFUL WORLD / REVOLUTION 24661/WARNER BROS. (10.98/16.98)	54
(173)	187	—	2	**VARIOUS ARTISTS** / BOOTY MIX 2: THE NEXT BOUNCE II / INTERSOUND 9510 (10.98/16.98)	173
(174)	NEW ▶		1	**ERIC BENET** / TRUE TO MYSELF / WARNER BROS. 46270 (10.98/15.98)	174
175	146	149	29	**SOUNDTRACK** ▲ / SET IT OFF / EASTWEST 61951*/EEG (11.98/17.98)	4
176	156	166	23	**LL COOL J** ● / ALL WORLD / DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	29
177	178	184	7	**DAVID KERSH** / GOODNIGHT SWEETHEART / CURB 77848 (10.98/15.98)	169
178	177	182	55	**BRYAN WHITE** ▲ / BETWEEN NOW & FOREVER / ASYLUM 61880/EEG (10.98/15.98)	52
179	161	150	50	**THE CRANBERRIES** ▲² / TO THE FAITHFUL DEPARTED / ISLAND 524234* (10.98/16.98)	4
180	158	162	61	**FUGEES** ▲⁵ / THE SCORE / RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	1
181	152	161	80	**MARIAH CAREY** ▲⁹ / DAYDREAM / COLUMBIA 66700 (10.98 EQ/16.98)	1
182	168	171	25	**SOUNDTRACK** / TRAINSPOTTING / CAPITOL 37190 (10.98/16.98)	48
183	167	148	22	**NO MERCY** / NO MERCY / ARISTA 18941 (10.98/15.98)	104
184	169	170	28	**LUTHER VANDROSS** ▲ / LV 67553*/EPIC (10.98 EQ/16.98)	1
185	168	148	51	**GEORGE STRAIT** ▲² / BLUE CLEAR SKY / MCA 11421 (10.98/16.98)	1
(186)	NEW ▶		1	**ROY ORBISON** / THE VERY BEST OF ROY ORBISON / VIRGIN 42350 (10.98/16.98)	186
187	149	98	15	**SOUNDTRACK** / SHINE / PHILIPS 454710 (10.98/16.98)	59
188	154	167	28	**MO THUGS FAMILY** ▲ / FAMILY SCRIPTURES / MO THUGS 1561*/RELATIVITY (10.98/16.98)	2
189	148	167	25	**TLC** ▲² / EMANCIPATION / NPG 54982/EMI (22.98/34.98)	11
190	165	147	20	**SOUNDTRACK** ▲ / THE MIRROR HAS TWO FACES / COLUMBIA 67887 (10.98 EQ/17.98)	16
191	139	127	9	**CAMP LO** / UPTOWN SATURDAY NIGHT / PROFILE 1470* (10.98/15.98)	27
192	160	191	13	**PEGGY SCOTT-ADAMS** / HELP YOURSELF / MISS BUTCH 4003/MARDI GRAS (10.98/16.98)	72
193	173	189	33	**OUTKAST** ▲ / ATLIENS / LAFACE 26029*/ARISTA (10.98/16.98)	2
194	189	158	69	**JARS OF CLAY** ▲ / JARS OF CLAY / ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98)	46
195	186	154	24	**VARIOUS ARTISTS** ● / WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS / SPARROW 51562 (15.98/17.98)	71
196	171	133	5	**SOUNDTRACK** / THE ENGLISH PATIENT / FANTASY 16001 (16.98 CD)	133
197	181	165	6	**PETRA** / PETRA PRAISE 2 WE NEED JESUS / WORD 67933/EPIC (10.98 EQ/15.98)	155
198	176	186	42	**QUAD CITY DJ'S** ▲ / GET ON UP AND DANCE / QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	31
199	170	134	31	**STEVEN CURTIS CHAPMAN** ● / SIGNS OF LIFE / SPARROW 51554 (9.98/15.98)	20
200	194	174	27	**POINT OF GRACE** / LIFE LOVE & OTHER MYSTERIES / WORD 67698/EPIC (10.98 EQ/15.98)	46

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702 123

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Bryan Adams 165
Trace Adkins 76
Aerosmith 12
After 7 120
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Fiona Apple 62
Az Yet 105

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Erykah Badu 8
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Eric Benet 174
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NORDIC BOWS SALES OF DIGITALLY SENT MUSIC

(Continued from page 6)

that have only appeared on 78 rpm vinyl, says founder Kent Keifer.

"This is a great way to get songs that have never been issued on CD," he says. "I'm sure that this is upsetting to those in the industry that think this may eventually eliminate physical product. But, I don't see that happening . . . We plan to offer titles that would not sell in a physical medium. Maybe they wouldn't sell enough to justify printing up thousands of copies, but there is still a limited demand."

A typical three-minute song is downloadable in about eight minutes on a 28.8 kbps modem, according to Keifer. Audio is played back through MPEG-Layer 2- and Layer 3-compatible Internet audio software, including WinPlay3 and XingSound. Nordic Records DMS also offers liner note and artwork information to accompany the downloaded music, according to Keifer.

Once the consumer has downloaded the song to a computer hard drive, it can then be reproduced on a CD-R disc. The online retail site is banking on the rising popularity of CD-R drives, which are now being sold for as little as $300 in some markets. In addition, the price for blank CD-R discs has plummeted to as low as $5.

Nordic aims to sell music for about one-fifth of what it would cost on CD, according to Keifer.

Music transactions are conducted with CyberCoin, an electronic micropayment system that allows Web users to make small purchases securely over the Internet. The same service is used by several large and small merchants, including ESPNet SportZone and Virtual Vegas.

After an 8-cent processing fee is deducted by CyberCoin, revenues are split 50/50 with labels that agree to provide exclusive music to the site. Revenue generated from sales of nonexclusive music to the site is split 60/40, with Nordic receiving the larger share.

Participating labels and artists, which will be able to audit their online sales through a secured Web site, are responsible for paying artists and publishers, according to Keifer. All costs of encoding and archiving music on the Web site are handled by Nordic.

Keifer says that his business has legal clearance on all songs sold on the Internet and that the site will ultimately provide artists, labels, writers, and publishers with new sources of revenue for their copyrights.

"Many labels already have mechanical license deals that are broad enough to cover this technology," says Keifer. "We want to make sure that we pay more in royalties than people get in their physical product deals . . . That money goes to the people who own the masters and publishing rights and are willing to extend the licensing rights for digital transfer."

However, Keifer says, the site does not have an Internet audio performance licensing agreement with ASCAP or BMI, since it is not netcasting Internet-delivered music. However, the site does contain 30-second samples of the tracks that it sells.

"There are lots of pirates out there doing the same thing, but we are legitimate," says Keifer. "We are just a record store that happens to be selling music delivered online . . . Our biggest challenge is that we are growing too fast. We have put this together on a shoestring budget with a nominal staff. So many people have given us clearances for their titles, but we don't have enough equipment to put them all on the Internet yet."

Others in the industry are somewhat cautious about the legal issues and commercial viability of selling digitally downloadable music.

"It seems to be an idea whose time has not quite yet come," says Seema Chowdhury, an analyst with Forrester Research. "Retailers aren't going anywhere soon. People still like to browse in stores . . . But what should make people worry is the electronic rights issue. For the past year or so, the entertainment industry has been trying to figure out what rights they do and don't own in regards to digital distribution . . . This walks a fine line, since the issue is not yet solved."

Labels that want to license or directly sell music for digital download should ensure that they have the right to legally do so, according to Jill Alofs, founder of the Mill Valley, Calif.-based Total Clearance, which specializes in multimedia and Web site clearances.

"This is most likely the first of many Internet-based businesses that sell music this way, but there is still the need for caution," says Alofs. "There could be risks involved, since there are still-unresolved legal issues in this area."

Representatives for the National Music Publishers Assn. were not available for comment at press time.

Another company, N2K Entertainment, is preparing to debut its own digital download retail service, e_mod. The firm has already set up a Web site (http://www.emod.com) which offers free digital downloads of tracks by David Bowie, Dave Grusin, and Blake Morgan. The site expects to begin charging for downloadable CD-quality music by summer, according to J.J. Rosen, senior VP/GM of N2K.

"Our company believes in the business model of distributing music over the Internet, but we are concerned about treating the artists and publishers properly," says Rosen. "We don't feel comfortable beginning to sell this way until all of the issues are resolved, including the ability to track and account for artist royalties, mechanicals on the publishing side, and the security aspect of the transaction."

BRETT ATWOOD

CMT, WAL-MART EXPAND TOUR PARTNERSHIP

(Continued from page 6)

"The music is wholesome; it's the heart of America."

The tour, which originated in 1995, is intended to spotlight new and upcoming artists with Monday-through-Friday free concerts in Wal-Mart parking lots across the country. In-store autograph sessions follow the concerts. The newest releases from participating artists are featured in 1,400 Wal-Mart stores. This year, the tour will hit more than 260 cities.

Appearances on the tour for an up-and-coming artist, says Curb Group national sales director Benson Curb, are crucial.

"We sell so many records through Wal-Mart," says Curb, "that having that identity with Wal-Mart and with the country consumer, knowing that they can get those records through Wal-Mart, is very important."

Curb says the CMT presence is a bonus. "Having that CMT tie-in with Wal-Mart is a big part of helping along new artists that don't have the radio exposure right away. It can give them tour and TV exposure they wouldn't otherwise have."

He adds that the tour was a very big part of developing new Curb artist David Kersh, who has made numerous Wal-Mart appearances.

"We set aside some dates for David to play for them, and Wal-Mart got behind that record right from the beginning," he says. "And they really led the pack in terms of sales. We've seen that impact on his sales. We think the tour is a great concept, and if people aren't participating, I think they might be losing out."

NEW VIDEO INKS DEAL WITH MTM

(Continued from page 6)

line. A&E's "Biography" tapes are the only videos carried by Barnes & Noble. Last year, Savage and COO Susan Margolin got prime floor space in the Borders Books & Music chain for the History Channel, another A&E venture. Borders, a major sell-through retailer, is expected to be among those stocking the MTM releases.

The time and effort New Video has lavished on A&E helped land Mary and company. "There could have been others," says Ken Markman, MTM senior VP of worldwide marketing and consumer products, noting the interest of bigger labels. "We would rather be a focus of attention. This is a good fit and a wonderful opportunity."

Markman, who won't comment on the UAV relationship, anticipates New Video devoting the same energies toward developing an MTM brand, which MTM will support with "a very aggressive" cross-promotional strategy involving its other TV shows, consumer products, books and magazines, and a World Wide Web site. New Video is placing the MTM logo "front and center. We're developing a family look for all the series," says Margolin.

New Video and MTM both figure to exploit the nostalgia for "classic" TV, as seen on Nickelodeon's "Nick At Nite." The releases, starting with a best-of "Mary Tyler Moore" collection this year, will be positioned in what Margolin calls "the core collectors market. We couldn't time it better if we tried."

Initially, the emphasis will be on retailers and catalogs best able to move boxed sets. Savage indicates that mass merchants, capable of moving quantities of individual cassettes, "are down the road apiece."

FEDERAL JUDGE DECIDES 'SEATTLE' CASE

(Continued from page 6)

The case does not involve Warner/Chappell's continuing rights to the song in international markets.

In his decision, Baer rejected Warner/Chappell's claim that that the original 1969 grant is unambiguous in that there were no limitations on its terms.

Ahlert had contended that Warner/Chappell was not entitled to royalties for the soundtrack version of the Cocker recording because, under terms of the grant, the only rights that Warner/Chappell retained after termination were limited by its license with A&M. Thus, those rights are confined to A&M's own production of the recording, not its appearance on the "Seattle" soundtrack.

In his opinion favoring Ahlert's position, Baer notes that A&M's license specifies that it "covers only the particular recording mentioned herein," and that the bottom of the license is specified "Record No. SP 4182 Recording Artist Joe Cocker," which, in Baer's view, means that use of the Cocker recording other than A&M's manufacture of it with that specific number would not fall under the Warner/Chappell grant.

According to Fred Greenman, of the New York law firm of Deutsch Klagsbrun & Blasband, who filed an amici curiae (friend of the court) brief with the court on behalf of the Songwriters Guild of America and the Authors Guild, the essence of Baer's decision is that if "a recording needs a new license after termination, it has to be issued by the new publisher, who is entitled to collect royalties."

Although it could not be confirmed at press time, it appeared highly likely that Baer's decision would be appealed. "It's certainly appealable," says Eugene L. Girden of the New York law firm of Shukat, Arrow, Hafter & Weber, which represents Warner/Chappell. "The court avoided the Mills decision."

Don Biderman, Warner/Chappell's Los Angeles-based executive VP of business affairs/general counsel, comments, "Obviously we disagree with the decision. We are reviewing our options."

The plaintiff was represented by Robert C. Osterberg of the New York law firm Abelman, Frayne & Schwab.

"Bye Bye Blackbird" was written by the late Mort Dixon and Ray Henderson in 1926. Utilizing terms of the old 1909 Copyright Act, they obtained publishing rights to the song after the first 28 years of copyright from Remick Music, assigning the remaining 28 years to Warner/Chappell. With the 1976 Copyright Act, however, the estate of both writers in 1982 got an additional 19 years of copyright life for the song and made a publishing deal for that term extension with Ahlert's company.

TriStar, the film unit of Sony that released "Sleepless In Seattle" in 1992, originally planned to use newly recorded versions of "Bye Bye Blackbird," but decided instead to use an edited version of the Cocker performance. Had newly recorded versions been used, Warner/Chappell would have had no claims to royalties.

However, with TriStar opting for the Cocker version of "Bye Bye Blackbird," both Ahlert and Warner/Chappell made royalty claims to the mechanical collection group Harry Fox Agency.

RIAA PURSUES 1ST AHRA VIOLATION

(Continued from page 6)

ital Systems Inc. of Los Angeles, has been marketing the DigiCon 2, a device that blocks the SCMS chip, according to RIAA VP/associate director of anti-piracy Frank Creighton.

While the AHRA exempts professional DAT recorders, the DigiCon 2 was unequivocally marketed at consumers through mail-order catalog Musician's Friend, according to Creighton.

"They advertised it as an intermediary device between the recording device and the playing device to enable the recording device to read [the tape] as a nonprotected sound recording," says Creighton.

On April 9, RIAA investigators raided Technolab's Los Angeles premises and confiscated approximately 50 DigiCon 2 units in the process of being manufactured, according to Creighton. In addition, the RIAA seized circuit boards, casings, instructional manuals, and other materials used to manufacture the DigiCon 2—which Technolab was selling for approximately $200.

Prior to executing the raid, the RIAA had obtained a temporary restraining order against Technolab. An RIAA statement says the Washington, D.C.-based association is now seeking "preliminary and permanent injunctions barring the defendants from any further manufacturing, advertising, or distribution of the DigiCon 2; a court order requiring the defendants to give up their inventory of DigiCon 2s for destruction; [and] statutory damages in the amount of $2,500 per device involved in any violation."

While Creighton admits that there is sometimes "a fine line" between consumer and professional DAT machines, he says there was no mistaking Technolab's advertising and marketing as being geared to consumer-level DAT users.

A mainstream format in recording studios, DAT never caught on as a consumer medium. Nevertheless, a small population of nonprofessional recording enthusiasts use low-cost portable DAT units.

At press time, Technolab principal Daniel Sobotta had no comment on the RIAA action.

ARBITRONS

(Continued from page 6)

WKTU's tumble from a 6.2 share of the audience to 4.8 also allows soft AC and former market leader WLTW to take over the No. 2 spot among New York listeners, even though its share dipped from a 5.9 to 5.7.

The ratings action makes it quite a week for Chancellor Media, which owns WKTU, WLTW, and WHTZ, following its recent purchases of WKTU from Evergreen Media and WLTW from Viacom.

Rounding out the top five in New York are oldies WCBS-FM, dipping slightly from a 4.5 share to 4.4; and Spanish WSKQ, up from a 4.3 to 4.4. Other notable moves: N/T WCBS-AM, in ninth place 12-plus, with a rise from 3.0 to 3.4; Spanish WPAT, at No. 11, up 2.9 to 3.4; and struggling classic rock WNEW, which moves up from a 1.2 to 1.8.

In Los Angeles, Spanish KLVE maintains its stronghold at the top,

(Continued on next page)

IN-STORES AT BORDERS BENEFIT STARS, NEW ACTS

(Continued from page 1)

In recent weeks, such star performers as Richard Marx have visited Borders stores on the East Coast, while critically acclaimed songstress Lori Carson put in a few performances at Borders stores in Atlanta and the Los Angeles area.

Other star acts that have made stops at Borders stores include Lyle Lovett, who brought along special guest Sting to a performance at a Chicago store; Mary Chapin Carpenter; Dave Brubeck; Wynton Marsalis; Cassandra Wilson; Joan Baez; and B.B. King.

The book and music web has also helped new talent find a following. Parachute/Mercury act Grey Eye Glances was signed after then-Mercury senior director of A&R Tom Vickers caught the trio performing at a Borders store (Billboard, Feb. 8). David Belote, Midwest regional manager for PolyGram Classics & Jazz, credits Borders performances by new age act Secret Garden with helping to break the group.

Artists set to visit various Borders stores include avant-garde composer Philip Glass, while Razor & Tie singer/songwriter Dar Williams is due for some dates this summer. A tie-in with the Lilith Fair, which will include in-stores, is being planned for July.

What separates Borders from other traditional music retailers that stage in-stores is that the chain has community relations coordinators (CRCs) at each location, whose job is to handle in-store performances and events.

Soon after Borders opened its first books and music store in 1992, the chain began hosting music events at various locations.

Initially, the in-stores were handled on a local basis, but by September 1996, Borders opted to bring in Ann Dickens as the national event coordinator in its home office in Ann Arbor. Some events are still staged on a regional basis, but the arrival of Dickens made it possible to put on national tours of the chain's stores.

Besides the general goodwill generated by the in-stores, the performances are also good for sales. According to Dickens, 50%-75% of attendees at an in-store performance purchase something on the day of the performance, and those purchases often lead to incremental sales generated by consumers going on to expose friends or family members to the music.

The valuable exposure the stores offer is no secret to local acts. According to Dickens, at some locations Borders stores have already booked local talent through August.



CARSON



GREY EYE GLANCES



MARX

Another key to Borders' success with in-stores is the fact that the stores, which feature music as a secondary business to books, reach a different clientele than traditional record stores.

"The Borders music store reaches so many different people that have dropped out from buying music," Dickens says. Borders' casual atmosphere, which often features a coffee shop, has brought some of those consumers back to buying music.

The fact that an in-store at Borders reaches the often elusive adult audience hasn't been lost on label executives. Capitol Records VP of artist development (U.S.) Rob Gordon says s Borders tour was the perfect vehicle to launch Richard Marx's new "Flesh And Bone" album and to draw attention to Marx's "Fight For The Arts" campaign, with which the artist hopes to drive home the importance of arts education in schools to Washington, D.C., decision-makers.

"We were looking for s way to get Richard to kick off the project with something different," Gordon says. "We felt the best way to reach his audience, which is really the Borders demo, is to do a Borders tour."

Midway through the tour, which kicked off April 8 to coincide with the release of "Flesh And Bone," Marx is pleased by the experience. "In the old days, you would do an in-store by coming in, sitting down at a table, and signing everyone's stuff," he says. "But this has been unbelievable. When I walk in, every employee is wearing a hat or a T-shirt that says 'Fight For The Arts,' and that is the whole reason behind this Borders tour."

While Marx performs acoustically accompanied by a guitar player for 30-45 minutes, he finds that the most valuable aspect of the Borders tour is the platform he has to discuss the "Fight For The Arts" campaign and distribute letters that attendees can send to their local representatives. "When people come to a concert hall, they are coming to be entertained," Marx says. "They're not coming to be preached to or challenged."

At Borders, however, Marx says he feels comfortable bringing up an agenda apart from his musical performance. "From an entertainment standpoint, I can play some songs, old and new, but then we can get into what's really important," he says. "I tell the people about what I've been learning and the dire situation that arts and music in public schools are in. The reaction has been unbelievable."

According to Gordon, Borders will donate a percentage of sales of Marx's album to the "Fight For The Arts" campaign, and Capitol plans to match the chain's donation.

Marx isn't the only artist who has utilized Borders' appearances for a cause. Jazz legend Brubeck performed at a Washington, D.C.-area Borders in a benefit for Marian McPartland's highly regarded but budget-starved "Piano Jazz" program on NPR. The fund-raiser culled $20,000 and is primarily responsible for keeping the show on the air.

In honor of Carpenter's in-store appearances, Borders donated funds to local pediatric AIDS foundations, a cause that the singer champions.

Julia Sweeney will make an appearance May 2 at the Borders in Santa Monica, Calif., to promote her new Warner Bros. album, "God Said Ha!," which deals with her brother's illness with cancer. A percentage of sales of the album at Borders will benefit a local cancer research organization.

Marx adds that Borders has an ideal atmosphere for in-store performances. "It almost has a coffeehouse vibe, and it totally lends itself to it," he says.

Restless recording artist Carson agrees. "I wanted to go out during the weeks following the release of my album and play a bunch of shows with just me snd the guitar, and I decided a good way to do that was to do some in-stores," she says. "It seemed like Borders would be cozy and a little warmer than the average record store."

While Carson also did in-stores at Tower Records outlets, the three Borders shows gave her a chance to reach a different audience. On April 5, Carson performed at Borders stores in Santa Monica and Glendale, Calif.

Restless head of sales (U.S.) Tammy Kizer says the Santa Monica and Glendale crowds represented "entirely different demos of music buyers." While Carson's Santa Monica appearance was attended by musicians, friends, and industry types, as well as some Borders shoppers, the Glendale appearance drew more families. "There were families with children and teens and people that were just shopping in the store and heard the music and came over, and many bought the record," says Kizer. "It definitely achieved the goal of exposing new fans to her music."

Young acts still building a following are somewhat amazed that they can draw a crowd at a Borders store.

Dwayne Keith, pianist/vocalist for the Maple Shade, N.J., trio Grey Eye Glances, says playing Borders was a key to the band developing a fan base and landing its record deal.

"A band entering a new market where they have never performed before can go to a Borders and draw a crowd," he says. "If we went to a club, it wouldn't be crowded, but at a Borders on a Friday or Saturday night there are a lot of people there. Especially in suburban areas, where the only other thing to do is to go to a movie."

The musician's knowledge about Borders comes not only from Grey Eye Glances' frequent gigs at the chain, but also because Keith spent four years working as a CRC at Borders stores in New Jersey and Philadelphia suburbs.

Grey Eye Glances, which has drawn up to 400 people at some of its Borders appearances, saw first-hand the benefit of performing at the chain when it played a series of dates following the Feb. 11 release of "Eventide," its Parachute/Mercury Records debut.

Even prior to its major-label bow, the group sold nearly 9,000 copies of its two self-released CDs, "Songs Of Leaving" and "Further On . . . ," primarily by performing at Borders stores (Billboard, Feb. 8).

Mercury VP of marketing (U.S.) Marty Maidenberg, who has worked with Grey Eye Glances, notes that "traditional record stores have a certain type of consumer that shops a lot—there's a younger demo. At Borders, there are more adults that are not necessarily shopping for music all the time, but it is someone with a little more expendable money, and once they are in a Borders, they are not watching their dollars as carefully as the teen in the record store."

While Maidenberg adds that Borders is s great launching pad for specific acts that appeal to the chain's target demo, he cautions, "There is such a thing as too much of a good thing that will spoil it for everyone. It works for certain bands, but we don't want to do it with everyone and dilute it."

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

ARBITRONS

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despite an alarming downward trend from a 6.9 share to 6.0. Its nemesis is no doubt KSCA, which recently flipped from triple-A to Spanish and roars from a 1.1 share to a 3.5. It now ranks No. 6 in the market.

The remainder of the top five hold stable in L.A. Following KLVE in 12-plus ratings are R&B KKBT (the Beat), top 40/rhythm KPWR (Power 106), N/T KF1, and jazz KTWV.

Aside from KSCA's dramatic rebirth, modern rock KROQ shows a marked increase from 2.9 to 3.4 after a yearlong trend downward, bottoming out last quarter. Classic rock KCBS also edged toward better days, reversing its downward surge with a 1.9 to 2.8 climb.

In the nation's No. 3 market, Chicago, N/T WGN held its customary lead, even with a 6.6 to 6.2 drop 12-plus. R&B WGCI held on to No. 2, despite its wallop of a hit from a 6.5 share to a 5.5. New at No. 3 is AC WL1T, which achieved its highest ratings in a year, up from 4.2 to 5.1. Following with gains were No. 4 top 40/rhythm WBBM (B96), up 4.7 to 4.8; and R&B adult WVAZ, leaping from 3.9 to 4.5 12-plus.

Market ratings will be listed in Billboard beginning with the May 3 issue.

BETWEEN THE BULLETS™



by Geoff Mayfield

STILL B.I.G., AND BIGGER STILL: Sales on **the Notorious B.I.G.'s** eerily titled "Life After Death" declined by 35.5% from the prior week, but the one-week sum of 197,500 units still stands tall, leading the No. 2 **Spice Girls** (139,000 units) by a 42% margin.

For the morbidly curious, three-week sales for B.I.G.'s set (including the 6,000 units that were rung prior to the album's March 25 street date) stand slightly more than 1.19 million units, about 12% ahead of the sales that **2Pac's** posthumous **Makaveli** title had after its first three weeks during last year's fourth quarter. And conspiracy theorists will be pleased to know that news of B.I.G.'s death has reinvigorated speculation, so prevalent at the time of Makaveli's release, that 2Pac was not really killed last September, a nugget that a 9-year-old hip-hop fan recently shared with me.

AHEAD: Meanwhile, **B.I.G.'s** three-week reign at No. 1 ends the turnover that spot has seen since February, when **No Doubt's** eight-week streak ended. From the Feb. 15 Billboard, when the soundtrack from **2Pac's** "Gridlock'd" debuted at No. 1, The Billboard 200 had a different chart topper in each of nine consecutive weeks. Although **Depeche Mode**, whose last album debuted at No. 1 with 152,000 units in 1993, poses a threat, "Life After Death" stands a chance to chalk up a fourth consecutive week.

NEAR: With the **Puff Daddy** album that was once set for release April 15 now indefinitely delayed, **Depeche Mode** is a lock for next week's Hot Shot Debut. MCA drops two big ones Tuesday (22), **Mary J. Blige** and **George Strait**, with the latter holding a real threat to debut at No. 1.

The next Super Tuesday appears to be May 20, which has new titles from **Michael Jackson, Foo Fighters, John Fogerty,** and **DJ Quik**-produced **Suga Free** penciled in. **Paul McCartney** and **Prodigy** were also aiming for May 20, but the former has been pushed back one week and the latter is not expected to arrive until June.

DEALING PUNCH LINES: Comedian **Chris Rock** bows at No. 93 with 12,000 units on his DreamWorks outing, which is about a third of what his 1991 Atlantic-marketed album shipped in its entire life. The start delights Geffen numbers wizard **Dave Garbarino**, who points out that comedy albums often take longer than music albums to reach their full potential. **Adam Sandler's** first Warner Bros. set, for example, started with less than 3,000 units in October 1993, falling shy of Heatseekers, but it went on to move some 1.1 million units on SoundScan, while **Jeff Foxworthy's** debut on the same label moved about 1,000 units in June of that year, but has gone on to register 1.8 million units.

Comedy continued to send labels laughing all the way to the bank last year, with '96 titles by Sandler and **"Weird Al" Yankovic** earning platinum status, the latter doing so for the first time, and Foxworthy's "Crank It Up—The Album" going gold.

Garbarino is also quick to boast that of the four comedians who were previously marketed by Geffen, three (**Joan Rivers, Bill Cosby,** and **Andrew Dice Clay**) earned gold certifications. The only laughmeister to miss for the label so far has been **Whoopi Goldberg.**

RESEARCH REVISITED: Don't run *too* far with that research report that suggests MTV is not the album catalyst it once was (Billboard, March 22). While the channel's shift to programming like "Road Rules" and "Singled Out" may have a cooling effect, the growth of **the Verve Pipe** (36-33), the only act from the last issue's top 40 to show any kind of gain, and more recently, the rise by **Jamiroquai** (69-65, s 10% gain), shows that MTV still packs some muscle . . . **Tony Bennett's** re-entry at No. 134 reflects a 250% increase in the wake of a stop on **Oprah Winfrey's** show, while daytime's other queen, **Rosie O'Donnell,** throws gas on the fire that radio has built for **Paula Cole** (55-39, a 29% gain). "Live With Regis & Kathie Lee" helps **the Squirrel Nut Zippers** (65-48, a 25% gain) but can't help **Matthew Sweet** (No. 139), who also played "Late Show With David Letterman."

ADVANCE DANCE: Music critics have predicted a techno boom since the end of last year. The best evidence so far that one might unfold comes from **the Chemical Brothers'** bow at No. 14 on The Billboard 200 (48,000 units).

CHARTS REMAIN HEAVY WITH SOUNDTRACKS

(Continued from page 1)

board began using SoundScan data to compile the chart.

This issue, The Billboard 200 contains 20 soundtrack releases. The strength and staying power of most of these titles indicate that such film spinoffs will continue as a chart powerhouse for some time to come.

As ever, many of the top-selling soundtrack sets are tied to high-grossing pictures. The current chart champ, Warner Sunset/Atlantic's "Space Jam," No. 3 this issue in its 22nd week, spins off the Michael Jordan/Bugs Bunny animated basketball fantasy, which grossed more than $90 million in its U.S. theatrical run. The album, which has produced four hits on Billboard's Hot 100 Singles chart, is being buoyed by the film's release as a sell-through-priced home video; "Space Jam" is No. 1 on Billboard's Top Video Sales chart this issue, as well as No. 9 on the Top Video Rentals chart.

Other soundtrack releases are being lofted by their films' current box office successes. EMI Latin's "Selena," featuring hits by the late Hispanic star, who is the subject of the Warner Bros. biopic, holds at No. 7 this issue; the feature has grossed more than $30 million theatrically in three weeks. Likewise, Virgin's soundtrack for "The Saint" has climbed from No. 68 to No. 36 this issue in its third week on The Billboard 200; the Paramount feature has collected more than $31 million in theaters after a week in release.

Some film hits that have already left theatrical screens continue to show long legs on the album chart: This issue, volume two of the soundtrack to "Romeo + Juliet," director Baz Luhrmann's radical modernization of Shakespeare's romantic tragedy, enters The Billboard 200 at No. 27. The initial soundtrack, sporting hits by Garbage and the Cardigans, remains on the chart at No. 31, in its 24th week.

A few soundtracks have enjoyed great success even as their movie vehicles have pancaked at the box office. The Jive soundtrack for "Booty Call" rises two slots to No. 35 on The Billboard 200 this issue, but the black-oriented comedy from Sony had garnered a meager $19 million by April 8, the last date its grosses were tracked by The Hollywood Reporter. Likewise, Nothing/Interscope's "Lost Highway" soundtrack has climbed as high as No. 7 (it is at No. 50 this issue), but director David Lynch's cryptic picture has tallied only $3.4 million for October Films.

Film soundtracks have been a force in the music business since the '50s, when the movie versions of popular musicals ruled the charts: Rodgers and Hammerstein's "South Pacific" spent 31 weeks at No. 1 in 1958, while Bernstein and Sondheim's "West Side Story" held the top slot for 54 weeks (still a record for an album) in 1962. Later, soundtracks dominated by one artist hit the top: "Saturday Night Fever," led by the Bee Gees' hits, stood at No. 1 for 24 weeks in 1978, while Prince's "Purple Rain" topped the chart for 24 weeks in 1984.

But, in the '90s, the focus has shifted to multi-artist collections that emphasize cutting-edge modern rock or hip-hop acts, and, as the recent record-setting week proves, audiences appear to crave these movie-driven vehicles as never before.

Retailers suggest that by piggybacking on the enormous advertising and promotional campaigns being mounted by the studios today, the labels garner immediate benefits.

"Particularly when the movie business is doing healthy business at the box office, and film companies are putting millions of dollars in advertising into their films, we're going to see some benefit from that," says Bob Bell, new-release buyer at the 240-store Wherehouse Entertainment in Torrance, Calif.

"[The soundtrack albums] have a natural promotional vehicle that goes with them, so you're capturing everybody's imagination," says Mike Dreese, president of the 17-store Newbury Comics chain in Boston.

The current streak of soundtracks may also be accounted for by the relative paucity of big-name releases during the first quarter of 1997. Albums by the Notorious B.I.G., Aerosmith, and U2 were among the few new titles to climb into the top 10 near the end of the quarter, leaving plenty of room for soundtracks at or near the chart peak.

"It's a good substitute for new superstar product," Bell says.

Dreese believes that soundtracks simply offer the consumer more in terms of quality and variety than current albums by individual artists.

"A lot of it speaks to the poor average quality of your typical release," Dreese says. "It's a value thing . . . You've got two or three singles on one [soundtrack]. If five groups [on the album] are familiar to you and three aren't, it makes for a very good purchase."

Label executives involved in the production of soundtrack albums see them as the American equivalent of U.K. hits compilations (like "Now That's What I Call Music! 36," the most recent in a long-running series of U.K. comps and the current chart-topper there).

"It's like buying a Rhino [compilation]," says Karyn Rachtman, VP of soundtracks/A&R at Capitol Records (U.S.), and co-executive producer of both "Romeo + Juliet" soundtracks.

Atlantic senior VP (U.S.) Craig Kallman, who served as co-executive producer of the "Space Jam" soundtrack, says, "In the U.K., Europe, and around the world, compilation albums are some of the biggest sellers year in and year out. The soundtrack, interestingly enough, is kind of filling that same need that people have for variety."

SOUNDTRACK BREAKTHROUGHS

The buffet-platter variety of artists on soundtrack albums makes them a useful tool for the promotion of new or developing acts.

Lew Garrett, VP of purchasing at the 315-store Camelot Music in North Canton, Ohio, says, "[Soundtracks become] a very convenient way to expose new acts to the public, or [new] acts that may have two or three tracks but don't have a project ready yet, or established acts that don't have a project ready."

One recent beneficiary of soundtrack exposure was Elektra's new R&B vocalist Ray J. The 15-year-old singer—brother of R&B starlet and sitcom star Brandy and a TV and screen performer in his own right (Billboard, Feb. 8)—received a career liftoff when his song "Let It Go" was included on the platinum EastWest soundtrack for "Set It Off." The track has climbed as high as No. 25 on the Hot 100 and stands at No. 17 on the Hot R&B Singles chart.

Ray J credits Elektra Entertainment Group chairman/CEO Sylvia Rhone with the idea of including the song on the soundtrack, which was released in November, five months before the March 25 arrival of the singer's debut set, "Everything You Want."

"Just being on 'Set It Off' was a lot," Ray J says. " 'Let It Go' was not that visible in the movie, but it gave me the credibility that I needed. I was happy that I had a chance to be on a soundtrack with a lot of talented artists who were already platinum.

"It's good for all artists," he adds. "I probably will be on several other soundtracks in the future."

Everclear singer/guitarist Art Alexakis doesn't entirely share Ray J's conviction that soundtrack exposure is a big plus. "A lot of younger bands will wind up on three or four soundtracks in a year," he says. "I think that's total over-saturation. You've got to hold your cards to your chest."

However, Alexakis, who says he was a big fan of Luhrmann's 1992 feature "Strictly Ballroom," acquiesced to a request to contribute a song for the "Romeo + Juliet" soundtrack.

Everclear was working on material for the follow-up to its platinum 1995 Capitol album, "Sparkle And Fade," but, Alexakis says, he knew that one track, "Local God," wouldn't make the record. But, he adds, the song, which ended up as one of the key elements of the "Romeo + Juliet" soundtrack album, serves as a useful indicator of the group's future intentions.

"Soundtracks are a good way of letting people know what direction you're moving in," Alexakis says. "We're moving in a more groove-oriented, dissonant direction."

Though Alexakis still views contributing to soundtracks as a "dicey business," he adds, "from a career point of view, it can help if it's the right song at the right place at the right time, if you don't over-saturate yourself."

Recent history has proved that a mammoth campaign behind a theatrical re-release can even ignite sales on soundtrack catalog titles.

In January, 20th Century Fox relaunched the "Star Wars" trilogy with immense hoopla. Joe Mozian, director of marketing (U.S.) at RCA Victor, which holds the license to issue the John Williams orchestral scores for the films, notes, "Every licensee was caught up in a marketing frenzy."

The soundtracks for the three features were all significant hits during their original releases: "Star Wars" rocketed to No. 2 in 1977; "The Empire Strikes Back" shot to No. 4 in 1980; and "Return Of The Jedi" hit No. 20 in 1983.

Tying in to the re-release of the movies, RCA Victor issued all three titles in two separate two-CD packages—a slip-cased, booklet-style "limited edition" version (250,000 units for "Star Wars," 200,000 units for the other two films) and a regular issue in a slim-line two-CD jewel box.

"These movies have a real collector quality to them," Mozian says. "People want to own every element attached to them . . . I was thinking of putting out a quality collectible package."

The strategy appears to be paying off for RCA Victor. The "Star Wars" reissue rose as high as No. 49; "The Empire Strikes Back" peaked at No. 60; and "Return Of The Jedi," which includes new music composed for the re-release by Williams, flew to No. 51. Mozian says that BMG is sold out of the "Star Wars" limited edition, and that only about 4,000 units apiece of the other two titles are still in the warehouse.

Retailers are convinced that the flow of soundtrack titles will continue, thanks to the abiding interest of labels in such product and their ongoing popularity in the marketplace.

"It seems like a lot of the majors and some of the independents have started soundtrack divisions and are actively pursuing those soundtrack projects," Wherehouse's Bell says.

Camelot's Garrett says he's certain that the soundtrack surge will continue, "because they're so successful. In our industry, anything successful is widely copied or imitated."

The parade of new soundtracks starts Tuesday (22), when Asylum releases its package for "Traveller," the forthcoming Bill Paxton/Mark Wahlberg feature. The rare country-oriented soundtrack includes tracks by Randy Travis, Mandy Barnett, Jimmie Dale Gilmore, k.d. lang, the Cox Family, Royal Wade Kimes, and Lou Ann Barton.

Warner Bros.' "Batman And Robin" soundtrack, due June 3, looms as the title to beat this summer; both Prince's 1989 "Batman" and the 1995 multi-artist "Batman Forever"—which spawned hits for Seal, U2, and Method Man—went double-platinum. According to a label spokesman, the still-unfinished album for the new film starring George Clooney will include two Smashing Pumpkins tracks, as well as contributions from Jewel, Me'Shell N'degéocello, Bone Thugs-N-Harmony, Underworld, Soul Coughing, Eric Benét, and the Goo Goo Dolls.

A couple of potential summer blockbusters will be represented by orchestral scores: On Tuesday (22), Varèse Sarabande will issue Alan Silvestri's score for the Tommy Lee Jones spectacular "Volcano," while, on May 20, MCA will release John Williams' music for "The Lost World," Steven Spielberg's sequel to "Jurassic Park."

And, just as "B" pictures often capitalize on major hit films, an indie label will seek to cash in on a major label's good fortune: On May 6, Oglio Records will release the soundtrack to "Tromeo & Juliet," Troma Entertainment's gnarly rewrite of Shakespeare. Artists include Sublime, Motorhead, the Unsane, the Wesley Willis Fiasco, Supernova, the Asa Ponys, and Superchunk.

HARLE WEAVES PAST WITH PRESENT ON NEW SET

(Continued from page 10)

sional on Argo. Harle also appears on a new album of Birtwistle's music, "Panic." The Argo set features as its title work the concerto Harle debuted at the '95 BBC Promenade Concerts in London. The performance garnered the largest audience ever for a musical premiere (broadcast to 100 million people in more than 16 countries). Out earlier this year in Europe, "Panic" will be available as a special import in select U.S. stores in May.

In the U.K., Harle's considerable profile for a classical musician—he was the subject of a 1988 BBC TV special, "One Man And His Sax"—helped galvanize strong retail support at such outlets as Farringdons Records and the Virgin Megastores. "Terror & Magnificence" is "ideal for our customer: alternative leaning and not too stuffy," says Chris Tooth, classical product manager for the Virgin/Our Price web. "It was our best-selling classical release in October, and since classical buyers don't always pick things up right when they come out, the disc has continued to tick over nicely."

In the U.S., "Terror & Magnificence" is the highest-profile Argo release since Nyman's soundtrack to the film "Carrington," with the label banking on the Costello connection (realizing that Warner Bros. puts worldwide sales of "The Juliet Letters" at more than 300,000). Greg Barbero, VP of London Records (U.S.), says Argo's campaign will be one of its most "aggressive" to date. The label acquired a Costello fan mailing list from Rykodisc (which issues Costello's pre-Warner Bros. catalog) in exchange for putting info on his Ryko discs in the "Terror" booklet, and it plans to send nearly 7,000 fans postcards and cassette samplers featuring songs from "Mistress Mine" and "The Three Ravens."

For promotion and possible broadcast, Argo is editing a videotape of the complete "Terror & Magnificence" concert last fall at Royal Festival Hall, which featured not only the album material but Costello singing Dowland's "Flow My Tears" and a new Harle arrangement of his classic "Shipbuilding." Barbero says an abbreviated live version of that show may come with a mid-summer tour being planned in which Harle, Costello, and company will perform on radio programs and at selected retail outlets along the East and West Coasts.

A tour of actual concert venues is being bandied about for the fall. (Harle as a composer is managed by ICM in London; as a performer he is managed by IMG in London. His compositions have been published by PolyGram, but he is currently moving to Chester/Schirmer.)

Argo can count on several public radio outlets already eager to play "Terror & Magnificence," including two New York stations. On May 13, WNYC music director John Schaefer will debut the album on his nightly "New Sounds" program, and that week, WFUV will also slot the disc in its "Longplayer" feature.

Rita Houston, music director for the triple-A WFUV, says, "With certain core artists of ours, like an Elvis Costello, our listeners are eager to hear everything they're involved in and appreciate the station bringing this more offbeat stuff to their attention."



HOMEFRONT

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Hosten & Guynn Assume New Positions At Airplay Monitor

Heston Hosten and Jon Guynn have been named to new senior positions on the Airplay Monitors by Howard Lander, president of the Billboard Music Group.


HOSTEN


GUYNN

Hosten, who is leaving his post as director of radio and charts for Broadcast Data Systems (BDS), has been named Airplay Monitor editor in chief, responsible for editorial content in the four editions of Airplay Monitor. Hosten, a five-year veteran of BDS, worked his way up from administrative assistant to R&B administrator before being named to his present post two years ago. Before joining BDS, he majored in public administration at John Jay College of Criminology and business administration at LaGuardia College.

Hosten has served as BDS' chief liaison with the Airplay Monitor publications and was responsible for dramatically increasing the number of monitored stations in several formats. In his new capacity, he will be responsible, in part, for creating a greater synergy between the two organizations. He'll work with Airplay Monitor editor Sean Ross, the Airplay Monitor managing editors and chart managers to create a greater focus on the BDS information that is at the heart of Airplay Monitor.

Guynn, currently national advertising manager for the Airplay Monitors, is promoted to general manager. He retains his sales duties while assuming the responsibility for Airplay Monitor business operations, including production, marketing, finance, and circulation.

A graduate of Bowling Green State University, Guynn worked for IBM and The Cleveland News-Herald before joining Billboard in May 1989 as advertising sales representative, based in New York. He relocated to Los Angeles in 1992, when he was named Billboard's Western advertising manager. He became Airplay Monitor's first full-time employee when he was named national advertising manager in 1993.

Both positions take effect May 5 and report to Lander, who also serves as publisher of Billboard.

"This reorganization ensures the Monitor publications of enthusiastic and talented leadership that will enable us to continue growing this important operating division of the Music Group," Lander said.

Tongues Wag Over 'Kiss' Bio From Billboard Books

"Kiss & Sell: The Making of a Supergroup" is an eyewitness account of the rise and decline of the '70's most provocative rock band.

Author C.K. Lendt spent 12 years on the road with the mysterious rock group. This tell-all offers a behind-the-painted-faces look at the lifestyles and indulgences of perhaps the wildest rock band ever. These pages describe in graphic detail the on-the-road antics of Gene Simmons and Paul Stanley, who never met a groupie they didn't like, and Peter Criss and Ace Frehley, whose hard drinking and excessive lifestyles eventually ended their time with Kiss.



Lendt's first assignment out of grad school was to represent Kiss on the road. He had no idea that he would learn the ins and outs of the legendary underworld of sex, drugs and rock and roll. From New York to Los Angeles, Australia to Italy, Lendt remained a fundamental part of the group, growing from business escort to friend.

The book's cool approach to the unbelievable yet true experiences of the four members of Kiss, offers the reader an unusually candid insight into their outrageous lifestyles. Lendt also includes details regarding the extravagant spending habits of a band that went from being wealthy to broke in less then a decade.

The straigbt-forward perspective found throughout "Kiss & Sell: The Making of a Supergroup" makes it a perfect read for anyone looking to explore the behind-the-scenes world of rock and roll.

"Kiss & Sell: The Making of a Supergroup" will be available on May 1 from Billboard Books in hard and soft covers. For more information contact Molly Schaeffer at Tom Doody & Associates 312-466-9100 x226.

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Can't Hold The Notorious Down

CHART BEAT™



by Fred Bronson

THE BAD BOY LABEL has a lock on the top two positions on the Hot 100, as "Can't Nobody Hold Me Down" by **Puff Daddy (Featuring Mase)** remains No. 1 for a sixth week, and "Hypnotize" by the late **Notorious B.I.G.** enters the chart at No. 2. That gives **Sean "Puffy" Combs** writing and producing credits on the top two singlea. While some writers and producers have held down the top two spots, it's rare when one person haa written *and* produced the top two. **Jim Steinman** did it the week of Oct. 18, 1983, with double credits on **Bonnie Tyler's** "Total Eclipse Of The Heart" and **Air Supply's** "Making Love Out Of Nothing At All." In 1978, **Barry, Robin,** and **Maurice Gibb** wrote and produced "Night Fever" and "Stayin' Alive," which were No. 1 and 2 the same week.

"Hypnotize" is only tbe second single in Hot 100 history to debut at No. 2. The first was "Tha Crossroads" by **Bone Thugs-N-Harmony**. When that aingle went to No. 1 in its second week, it tied the **Beatles'** "Can't Buy Me Love" as the fastest-rising chart-topper of the rock era, outside of singles that entered at No. 1. If B.I.G. tops the Hot 100 next week, "Hypnotize" will join "Can't Buy Me Love" and "Tha Crosaroads" as the singles that took the quickest leaps to pole position.

The Notorious B.I.G. has two singles debuting on the chart this week, as "Stop Tbe Gunfight" (Deff Trapp) by **Trapp** featuring **2Pac** and B.I.G. enters at No. 89. That puts B.I.G. in an elite club with the Beatles and **New Kids On The Block** as acts wbo had two singlea enter in the same week, but the rapper is the first artist to do so posthumously. B.I.G. actually has *three* titles on the chart, as "Runnin' " (Mergela/Solar) by 2Pac, the Notorious B.I.G., **Radio, Dramacydal,** and **Stretch** rebounds 92-81, besting its previous peak position of No. 84.

Over on Hot R&B Singles, "Hypnotize" bows at No. 1, and the next-highest new entry is "Stop The Gunfight" at No. 41, giving B.I.G. the top two debuts on that chart.

It's likely tbat "Hypnotize" will be the single to end the reign of "Can't Nobody Hold Me Down" on the Hot 100, which would give the Bad Boy label two consecutive chart-toppers. It would also give Combs back-to-back No. 1 hits as a writer and producer. Meanwhile, B.I.G.'s "Life After Death" continues to rule The Billboard 200 (see Between the Bullets, page 96).

JIVE TALKING: You'll believe a man can fly—at least in the U.K., if not in the U.S. **R. Kelly's** inspirational "I Believe I Can Fly," from the soundtrack to "Space Jam," peaked at No. 2 on the Hot 100, but it has moved to the top of the British aingles chart, displacing "Richard III" by **Supergrass**. It's a great week for Jive in the U.K.: In addition to bolding down the No. 1 position, the label has two other titles in the top 20. "Underwater Love" by **Smoke City** rises 17-8, while "Can We" by **SWV** is new at No. 20. Considering that the label has also been having success in Britain with the **Backstreet Boys** from Orlando, Fla., everyone at Jive should be ecstatic with these latest chart positions.

UN-BROKE HER STRIDE: **Mike Warner, Chris Bigham,** and **Don Kondik** all sent E-mail noting that **Toni Braxton's** "Un-Break My Heart" had a 25-week run in the top 10. That ties **Chubby Checker's** "The Twist" for the longest stay in the top 10, although that legendary single took two chart runs to rack up 25 weeks.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	188,149,000	205,204,000 *(UP 9.1%)*
ALBUMS	158,115,000	169,557,000 *(UP 7.2%)*
SINGLES	30,034,000	35,647,000 *(UP 18.7%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	112,499,000	128,565,000 *(UP 14.3%)*
CASSETTE	45,113,000	40,627,000 *(DN 9.9%)*
OTHER	503,000	365,000 *(DN 27.4%)*

OVERALL UNIT SALES THIS WEEK
13,465,000
LAST WEEK
13,825,000
CHANGE
DOWN 2.6%
THIS WEEK 1996
12,600,000
CHANGE
UP 6.9%

ALBUM SALES THIS WEEK
10,815,000
LAST WEEK
11,055,000
CHANGE
DOWN 2.2%
THIS WEEK 1996
10,233,000
CHANGE
UP 5.7%

SINGLES SALES THIS WEEK
2,650,000
LAST WEEK
2,770,000
CHANGE
DOWN 4.3%
THIS WEEK 1996
2,367,000
CHANGE
UP 12%

YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION

	1996	1997		1996	1997
NORTHEAST	11,278,000	11,230,000 (DN 0.4%)	SOUTH ATLANTIC	34,776,000	38,140,000 (UP 9.7%)
MIDDLE ATLANTIC	27,505,000	29,764,000 (UP 8.2%)	SOUTH CENTRAL	27,489,000	31,616,000 (UP 15%)
E. NORTH CENTRAL	32,767,000	35,298,000 (UP 7.7%)	MOUNTAIN	11,845,000	12,987,000 (UP 9.6%)
W. NORTH CENTRAL	12,276,000	13,316,000 (UP 8.5%)	PACIFIC	30,212,000	32,654,000 (UP 8.1%)

ROUNDED FIGURES — FOR WEEK ENDING 4/13/97

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

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Issue Date: June 21 **Ad Close: May 27**

CONTACT: Jodie Francisco - 213-525-2304



R & B

Issue Date: June 7 **Ad Close: May 13**

CONTACT: Kara DioGuardi - 212-536-5008



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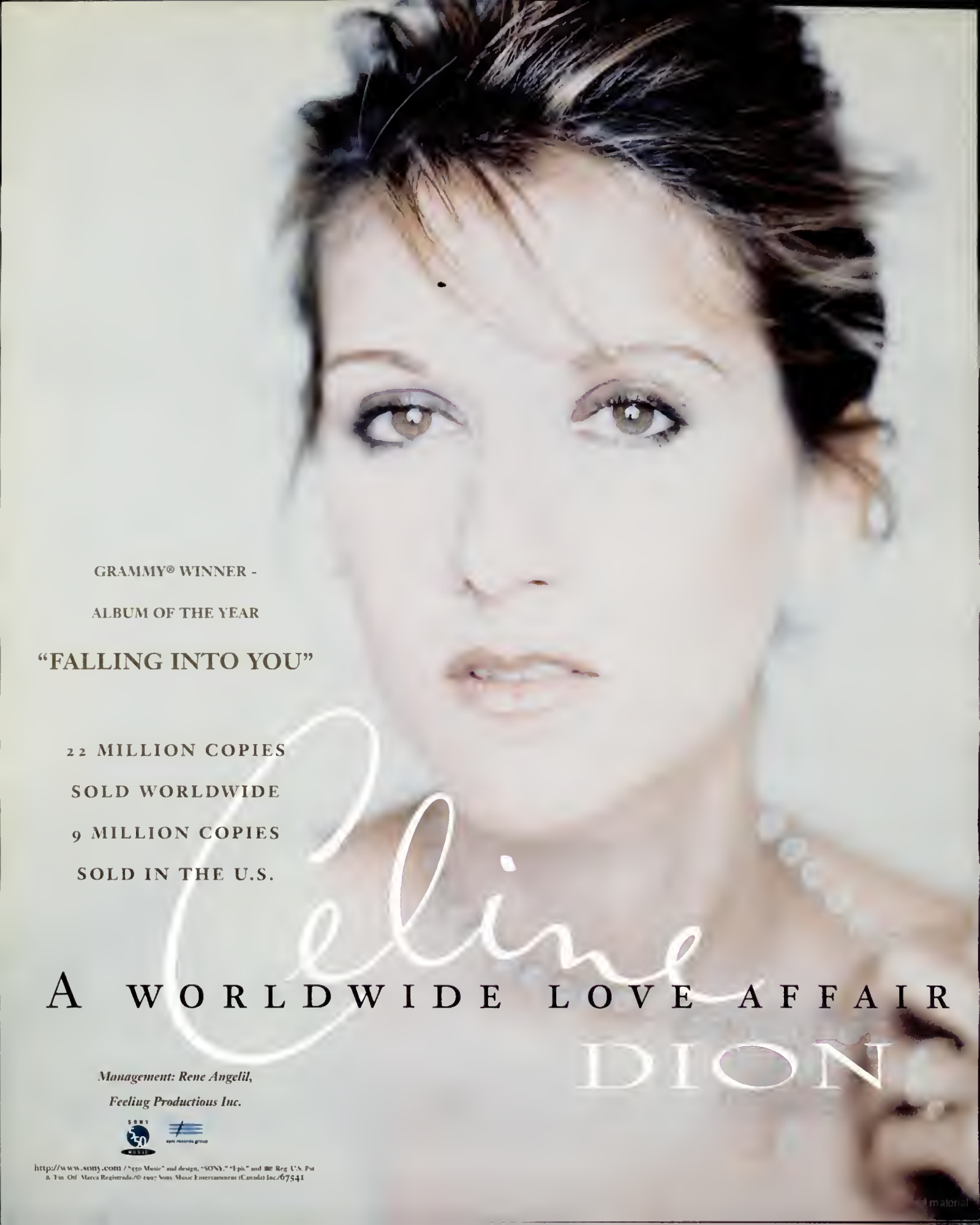
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